THE GRAPHICS MAGAZINE FOR MACINTOSH® USERS

mactoday

Graphics • Multimedia • Web Design

July/August 2000

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REVS IT UP
AND BLOWS THEM AWAY

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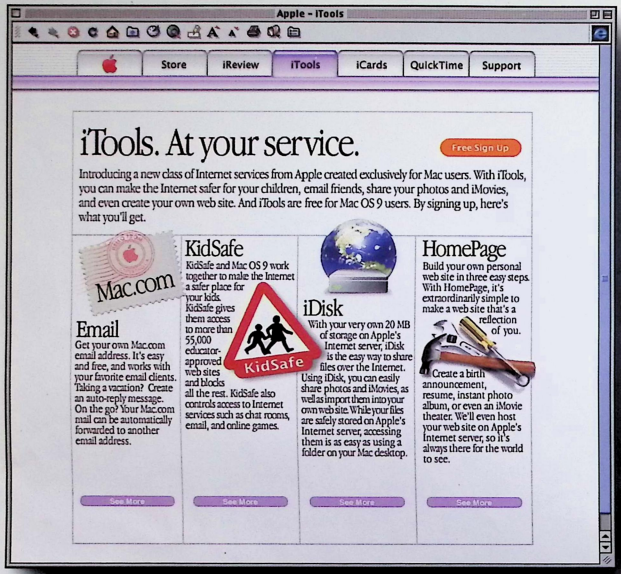
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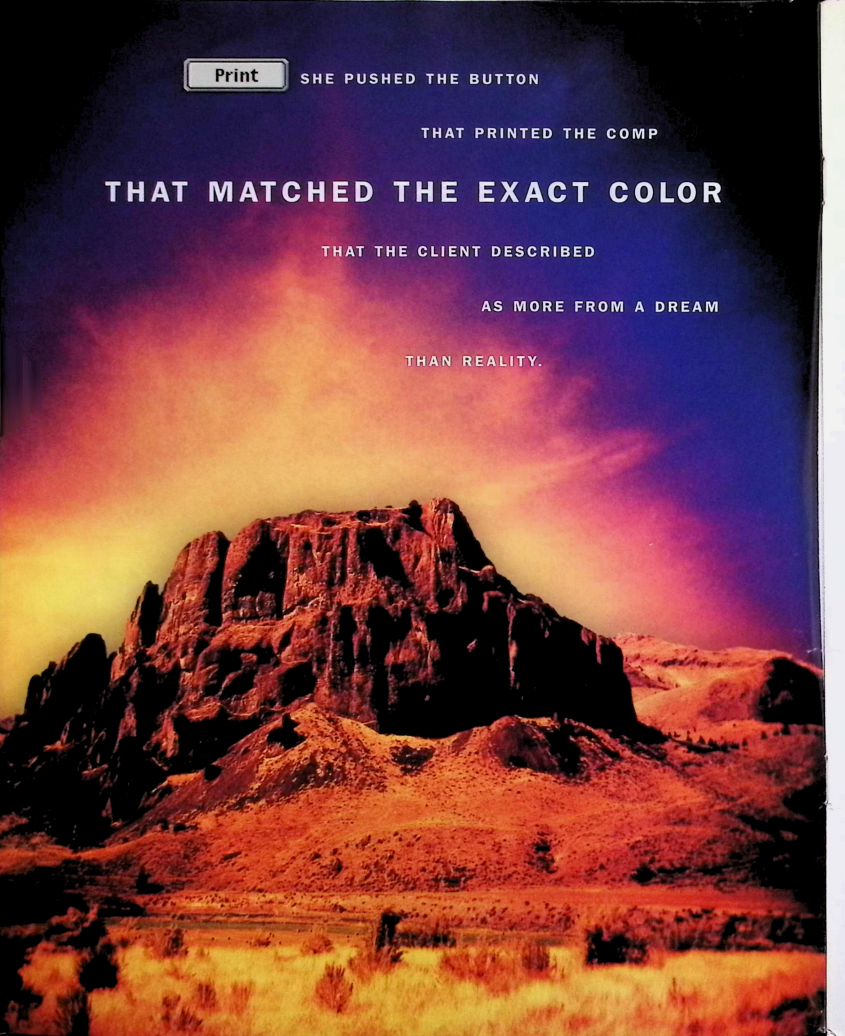
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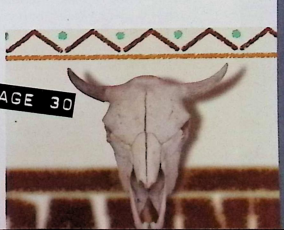

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PUBLISHER
Jim Workman

EDITOR-IN-CHIEF
Scott Kelby

VICE PRESIDENT OF SALES AND MARKETING
Chris Smith

ASSOCIATE ART DIRECTOR
Suzanne Williams

SENIOR DESIGNER
Felix Nelson

MANAGING EDITOR
Chris Main

MULTIMEDIA EDITOR
Rod Harlan

WEB EDITOR
Larry Becker

CONTRIBUTING EDITORS
Kevin Brislin • Larry Becker
Chad Anderson • Richard Hallmark
Rod Harlan • Jim Patterson
Bill Carroll • Bill Achuff
Dave Gales • Maria Langer
John Halbig • David Rosenblatt
Peter Bauer • David Creamer

BUSINESS MANAGER
Jean A. Kendra

DIRECTOR OF ADVERTISING
Scott Stahley (877) 622-8632

ADVERTISING COORDINATOR
Veronica (Ronni) O'Neil

SUBSCRIPTION MANAGER
Julie Stephenson

WEB TEAM
Kleber Stephenson
Tommy Maloney
Jon Gales (Online News Editor)

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SPECIAL THANKS TO
Jordan Kelby (age 3) for inspiring us all with the phrase..."get back to work guys."

HOW WE DID IT
Produced in cooperation with the "Save the PC Weenies Coalition." After all, a mind is a terrible thing to waste.

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EDITOR'S NOTE

mac users laugh at another pc problem

Luckily, with the runaway success of Apple's iMac, even the most anal retentive PC users are starting to acknowledge that Macintosh computers are easier to set up and use. Ads like Apple's "Step one: plug it in. Step two: get connected. Step three...there is no step three" have really driven that point home. So Apple has definitely made some ground on that front. But there's another huge bonus in owning a Macintosh—any Macintosh—that Apple almost totally fails to exploit: the fact that owning a Mac makes you virtually immune to a world of costly PC nightmares. I'm not talking about IRQ and driver problems (even though we're immune to those as well); I'm talking about things like the recent Love Bug virus that crippled the PC community and cost billions of dollars in lost time, sales, and productivity worldwide.

You actually had to read the Macintosh press to find out that the Mac was immune to this nastiest of all viruses. That's right; like most viruses, it was a PC-only virus. As a Mac user, your only real involvement in this scare was to watch the news report, shake your head, and mumble, "those poor suckers," and get back to reading your email.

While the rest of world was scrambling to track down the virus, shutting down their servers, and searching the Web for updaters for their virus software, Macintosh users were still being productive. Although this was probably the fastest spreading, most destructive PC virus to come along, just last year PC users were fighting an attack from the "Melissa" virus that brought their work to a halt—again, Macintosh users were immune.

But why were PC users so vulnerable to this type of attack? A *Reuters'* news story by Paul de Bendern that really sheds some light on the cause had a quote from Mikko Hypponen, manager of anti-virus research at Finland's security software services group F-Secure Corp. He said, "The functionality in Windows is not secure and this makes it more vulnerable to viruses." Isn't it funny that whenever PCs have a major problem, it doesn't take very long to follow the trail to the culprit—Microsoft Windows.

Fortunately, for PC users, these viruses cost only days and weeks, not months and years. But there was a bigger threat that virtually paralyzed the PC industry for two solid years: Y2K. Again, Macintosh was immune to the Y2K problem because it was designed to recognize the year 2000, and it didn't reset its clock to 1900 like many PCs. Although Y2K turned out largely to be a non-event, companies, individuals and governments spent billions trying to fix a problem that Macintosh users totally avoided. Apple did run one single ad during the Super Bowl touting its Y2K immunity. It was a very clever ad, but they only ran it once. What an unbelievable marketing opportunity they had, but they totally failed to exploit it. Think about it—the biggest worldwide PC problem in history; Macs are immune, and Apple runs just one 60-second TV spot.

Then, what was probably the second largest worldwide PC problem, the I Love You virus, came along. Apple didn't run even one TV spot letting the world know that Macintosh has the advantage once again.

The PC virus "thing" is not going away. In fact, if history is any indicator, it'll probably only get worse with sneakier, more destructive and faster spreading PC viruses yet to come. This will give Apple another turn at bat. I hope they step up to the plate and boldly tout this underrated advantage of using a Macintosh. It'll be a unique chance to really hit one out of the park. Because, although the iMac gets all the press, it's the Macintosh operating system that's the real star of the team, and nobody should be shouting it more than Apple.

Scott Kelby
SCOTT KELBY
Editor-in-Chief

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JIM WORKMAN
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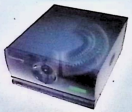

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Hi Mark:
At the risk of seeing our circulation numbers plummet, we decided to run your letter anyway. However, I've got to admit, it's pretty neat the way you recognize that Adobe and Quark are better than the rest, but have never stopped to ask yourself why more professional designers use Macintosh. There is a reason. Why don't you do a little research and find out why. You may find you have more in common with Greg than you thought.

Argh!!!! There's NOTHING as frustrating as an uninformed PC Weenie! Windows users, before you trash the Mac, PLEASE get your facts straight!

Mr. Greg Weaver's comments on the PC's graphics superiority due to its having an AGP slot was a perfect example of PC Weenie ignorance. Mr. Weaver, Macs DO have AGP card slots and HAVE had them for over a year! You wouldn't know that because you don't care to read up on what you're talking about. How can anyone take you seriously? Graphics people do not need to know how to resolve IRQ conflicts, download a new driver every week, nor do they have the time. Graphics people use the Mac for what it is—a creative TOOL to help bring ideas to life.

You tell Mac people to "think for a change." Well Mr. Weaver, that is exactly what Mac people do...we THINK. We create, we dream, we draw, we write, we THINK. Your uninformed argument just goes to prove how little YOU do.

Henry Martinez
shogunzk@bellatlantic.net

reasons designers need macs

I read with interest your article on the "Ten Reasons Why Graphic Pros Need to Use the Mac" (Jan/Feb 2000 issue).

Recently, my employer, one of the world's largest business-to-business publishers, mandated that all its art departments be migrated to PCs.

I am one of the art directors that switched over to a PC two months ago, and believe me when I say your reasons just scratch the surface. You actually have to get down and dirty with these PCs before you realize what fools these IT people be!

Each one of us artists have had their applications reinstalled at least once in the two month period we have been on this platform.

I would urge any company who is considering switching to PCs to install a PC system and work with it in your environment for a while before you unhook your Macs. Watch closely at the impact on your artists' time, your network, your printers, the time your IT people will have to spend in the art department and actual cost to you from outside vendors. Our art department chugged along quite nicely with nary a PC in sight. Now, not a day goes by when an artist has to go to our Mac to complete one task or another that can't be done on their PC or to access something from an outside client.

Bottom line: You can certainly run an art department without a PC, but you certainly can't without a Mac.

Beverly Blake
bblake@cahners.com

Just a quick note to say thanks for your entire magazine, but more specifically, your article on "Top Ten Reasons Why Graphics Pros Need to Use Macs" (Jan/Feb 2000).

I have an administrator who is hiring a new designer and wanted to set him up with a Windows system so he could "easily communicate with me." I've worked as a designer for 10 years, but my expertise didn't persuade him. Your article was a great resource and will hopefully express my ideas more eloquently than I could.

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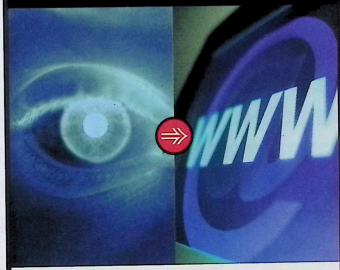

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And for the first time in his life, he felt pretty darn good. Because he knew, in his heart of hearts, that even a regular Guy could upgrade a Macintosh.

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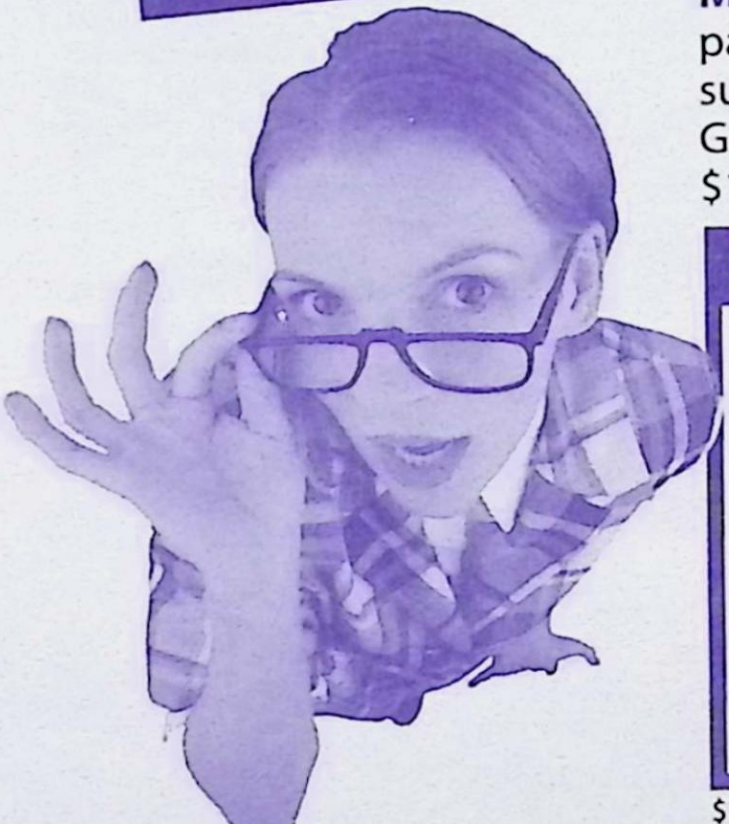

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GREAT MAGAZINE! Macworld could learn a thing or two from you guys!

Andrew Overn
Professor, graphic design
Bethany Lutheran College
Mankato, MN
andyo@blc.edu

freedom of choice

I just want you to know that I have been reading a lot of your stuff in regard to Mac vs PC. We all know that Mac is considered a totally different platform from PC, and of course, with us Mac users, we already know what our Mac can do! But by you going out there degrading and bashing PC users like a second class citizen is not very nice either. This letter is not in the defense of PC users. After all, this is America and people have choices, even if the choice they make is not to your liking, but that's what "freedom of choice" is all about.

Justin Tran
JTran@Mac.Com

Dear Justin:
I can appreciate you exercising your freedom of choice in pretending to be a Mac user, but I hope I can get you to exercise it one more time by choosing a different magazine. PC World *should be right up your alley.*

try editing video on a pc

I love it when PC users write in to say how well you can do things on a PC. One thing I am sure of that these PC weenies don't have to do is edit video on a PC, because if they did, they'd keep their fool mouths shut.

Most Wintel video editing systems are limited in their capabilities compared to any Mac nonlinear editing system I've ever seen. Besides, memory (the one thing PC Weenies seem to laud over us) doesn't come into play when video is being rendered—a Wintel box doesn't allow you to do ANYTHING else when you're rendering out effects. Where's your protected memory now, PC chumps? All hail the G4!!

Chuck Harrell
CHarrell@wral-tv.com

brislin is right

I read Kevin Brislin's delightful report entitled "Scan This, Buddy," and felt obliged to confirm every detail of his experience with my own. SmartScore just ain't very! Would Mr. Brislin have any experience with Cakewalk Metro 4? Talk about horrors—I think I could match him there.

Ivan Manson
auden@fdn.com

wasting time

It is unfortunate that you spend so much time and energy insulting users of Wintel systems. This includes most of the Mac-based publications I read. When reading Wintel focused publications, I notice they rarely mention Mac users or their systems, but instead focus on their own issues and innovations.

Could it be a lack of new material that forces you to devote so much space to slamming users of other systems? Get the collective chip set off your shoulders and spend some time beating up on Quark, Inc. for a change. Now there's a target worth throwing stones at.

Brian Caudill
BDCaudill@il.freei.net

Dear Brian:
Guess what? It's time for us to waste more time and energy. I was going to let you live, but that "collective chip set" PC-geek line put me over the edge.

I can see that you're curious about why we slam PC users. Is it because (a) we can't come up with enough new material, or is it because (b) smug, arrogant PC users insist on writing angry complaint letters to a magazine about a product that they themselves don't even use? Hmmmm. This is a tough one. Want to phone a friend? How about 50/50? Better yet, let's poll our audience. mt

Conquer Disk Damage

Introducing DiskWarrior,™ a revolutionary new way to restore damaged disks!

DiskWarrior is a revolutionary new utility that combats disk damage. It quickly rebuilds, recovers and optimizes your HFS and HFS Plus disk directories, eliminating all directory errors and recovering lost files. Other utilities attempt to repair disks by patching the damage. Patching can result in more damage and permanent loss of files.

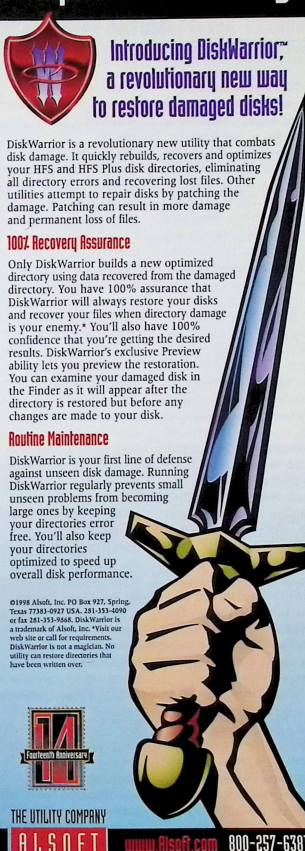
100% Recovery Assurance

Only DiskWarrior builds a new optimized directory using data recovered from the damaged directory. You have 100% assurance that DiskWarrior will always restore your disks and recover your files when directory damage is your enemy.* You'll also have 100% confidence that you're getting the desired results. DiskWarrior's exclusive Preview ability lets you preview the restoration. You can examine your damaged disk in the Finder as it will appear after the directory is restored but before any changes are made to your disk.

Routine Maintenance

DiskWarrior is your first line of defense against unseen disk damage. Running DiskWarrior regularly prevents small unseen problems from becoming large ones by keeping your directories error free. You'll also keep your directories optimized to speed up overall disk performance.

©1998 Alsoft, Inc. PO Box 927, Spring, Texas 77383-0927 USA. 281-353-4090 or fax 281-353-9868. DiskWarrior is a trademark of Alsoft, Inc. *Visit our web site or call for requirements. DiskWarrior is not a magician. No utility can restore directories that have been written over.



READERPROFILE

Each issue we profile one of our cool readers, then forward their answers to the CIA for their files. This issue we're proud to profile:

John Couch

Vital stats: *Age, 38; Born in Nyack, New York; Resident of Orlando, Florida*

Occupation: *Reservationist for a major airline (US Airways)*

Nicknames: *Johneese*

Interests/Hobbies: *Art, print design, playing drums, chess, traveling*

Last book read: *Cracking Creativity by Michael Michalko*

Favorite magazines: *Communication Arts, HOW, and Photoshop User*

I stay home to watch: *West Wing*

Favorite film: *The Razor's Edge and Goodwill Hunting*

Favorite bands: *Chick Corea with Dave Weckl (drums) and John Patitucci (Bass), and Weather Report*

I'd give anything to meet: *Dave Weckl*

Favorite local restaurant: *Linda's La Cantina Steakhouse*

Favorite meal: *Chicken Fettuccini Alfredo*

Mac setup: *Power Computing PowerCenter 150, 604 PPC, Zip drive, 2.2 GB Orb drive, OptiQuest 19" monitor, UMAX Astra 610s Scanner, Epson Stylus Pro printer, and Wacom Tablet*

Favorite software programs: *MetaCreations Painter, Photoshop, Illustrator, and PageMaker*

What was your first Mac? *A SE30 that I traded for a wrecked Hyundai*

Favorite utility: *Norton*

Favorite "Windows" joke: *A guy goes into a computer store and says, "I'm looking for a game that is extremely challenging, and I don't care about graphics or how much disk space or RAM it needs." The Salesman says, "Have you tried Windows 98?"*

Why did you choose Macintosh over Windows? *Operating system ease of use*

Which version of the Mac OS are you running? *8.5.1*

Favorite Mac game: *Myth II, Soulblighter*

Favorite computer store: *Multi-Mac in Casselberry, Florida*

If you became Apple CEO, what would you change first? *Give a little more attention to the game market and get people to understand that the Mac is a good game machine too.*

Accomplishments: *Currently attending Valencia community college, seeking an A.S. in Graphic Design and maintaining a 4.0 GPA.*

Latest project: *Designing a logo for Multi-Tech Development Corporation*

Prized possession: *My family*

Strangest experience: *Walking the floor at a Macworld Expo I ran into Charles Fleishman (AKA the voice of Roger Rabbit), and as soon as I recognized him, I just shook his hand as if I knew him. What was strange was he seemed to think he knew who I was.*

Biggest thrill: *Cutting the umbilical cord when my Daughter was born and riding in the cockpit of a Boeing 737 (not at the same time)*

The one thing I can't stand: *Selfish people*

Personal philosophy: *Lighten up—don't take life too seriously, accept life as it is, and expect there will be problems*

Greatest ambition: *To one day have my own design firm and have my work featured in Communication Arts magazine*

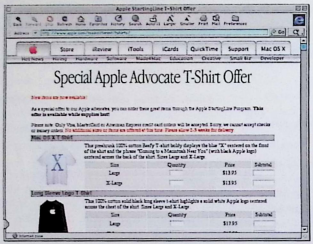
Macintosh Magazine of choice (be kind!): *Mac Today. I've been reading it since the first issue in January '93.* mt

MACINTOSH NEWS

plus gossip, scoops, and other cool stuff!

BY SCOTT KELBY

New Advocate goodies from Apple



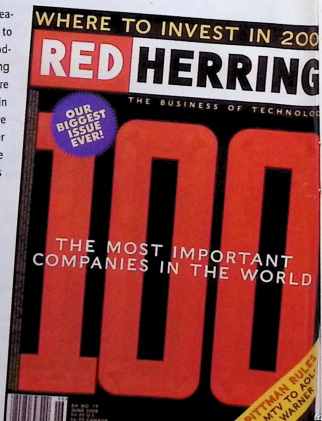
If you're a total Mac-head, have we got news for you! Apple just released a very cool new Mac OS X t-shirt at their StartingLine Web site (www.apple.com/thinkdifferent/tshirts/). The white t-shirt has a huge liquid candy-looking "X" on the front, and on the back, it reads "Coming to a Macintosh Near You" along with the black Apple logo. The shirt sells for $13.95, and you can order it directly from the site.

They also have a black long-sleeved t-shirt with a white Apple logo on the front, and they still have some of those really wide G4 and Apple Cinema Display color posters for sale.

Keep an eye on this area of Apple's site, because from time to time they've got some really slick stuff. They were offering a black baseball cap with the white Apple logo, but they're sold out. Just a few months back, they were selling these huge, two-sided Apple canvas banners—one with a close-up of the iMac mouse and one with the iMac and the word "Apple" on the opposite side. All these products are "while supplies last," so get up there while the gettin's good.

Apple named among Red Herrings 100 most important companies

The June 2000 issue of Red Herring, the "Business of Technology" magazine, featured their picks for the 100 most important companies in the world. The criteria to be named to this list included looking at each company's strategy, execution, products and services, brand, finances, and its competition. According to Red Herring Editor Jason Pontin, "Finally, and most importantly, we trusted our intuition. Were we excited by the company? Did we think it might change the world. For that, in the end, was the question we wanted to answer." As soon as I read the "Did we think it might change the world," I knew right then and there that Apple Computer was going to be on that list, and it most certainly was. They note that Apple ". . . finally has a clear strategy with its consumer-level iMac and iBook, and its professional-level desktop G4 and laptop PowerBook lines."

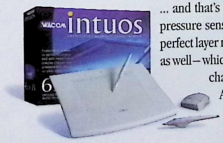


As you might expect, the list is not perfect, because Microsoft is named too (OK, actually Microsoft really should be there), but I'm actually kind of glad it was. Because in their description of Microsoft, under the subheading of Branding, Red Herring said, "A little image management wouldn't hurt, though, as the Microsoft name has become a symbol of corporate tyranny." Ya know, that wouldn't make a bad advertising slogan to replace the tired "Where do you want to go today?" tag line. Yeah, how about "Microsoft, the symbol of corporate tyranny." Say it once, it really rolls off your tongue.

Congratulations to Apple, and to Red Herring, for once again recognizing those unique companies that really can change the world.

"There's only one essential tool in Photoshop..."

– Scott Kelby, Editor, Photoshop User Magazine



... and that's the Intuos graphic tablet system. The Intuos Pen takes Photoshop's eighteen pressure sensitive tools* to a new level, so you can clone with precision and control, create perfect layer masks, or simply feather one image into another with ease. The pen is ergonomic as well – which is great, because nothing's worse than having your hand cramp up when you're chasing a deadline late at night. And, even though I'm president of the National Association of Photoshop Professionals, occasionally I have to use a program other than Photoshop – and Intuos lets me do incredible things in other pressure sensitive programs such as Flash, Painter, CorelDraw and Illustrator as well.

To put it in a nutshell, this baby is sweet. If you're interested in making your Photoshop images fly off the page, grab onto one of these – and hold on for the ride."

WACOM

Call 800.922.1490, or visit www.wacom.com/intuos2 for Scott's best tips & techniques and a chance to win Canon's new 3 Megapixel S20.

* Airbrush, paintbrush, pencil, rubber stamp, pattern stamp, history brush, art history brush, sharpen, blur, saturate, desaturate, burn, dodge, magnetic lasso, magnetic pen, eraser, background eraser and smudge, in case you were curious.

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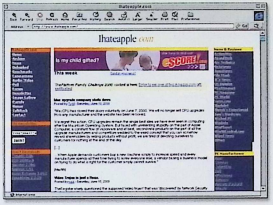
ihateApple.com

http://www.ihateapple.com

What happens when you take the same old outdated, misinformed, paranoid, and often totally wrong info from your average anti-Macintosh Web site and put it in a clean, "newsy" format? You get "I hate Apple.com."



The site is packed with loads of Apple-bashing, including benchmarks and comparisons to make PCs appear faster/better/cheaper, and right on their front page the site features any negative news about Apple that they can dig up. At the bottom of their homepage is a graphic which reads "Apple Lie: Since their introduction in 1984, Macintosh computers have had the ability to transition to the year 2000."

They also have a gallery where they've edited some very familiar-looking product shots. For example, on the famous five iMac "flower" shot, they've added the Fisher Price logo on the top of each machine. It's actually kind of funny. I'll bet Apple's and Fisher Price's attorneys will be cracking up. They also have a Parody area, where they take more product shots and add their own headlines, and I must admit, some were pretty clever. Stop by, drop 'em a "Hey, howdy hey!" and check out the wealth of misinformation at www.ihateapple.com.

40% of Adobe sales to Macintosh market

How can a platform that has only 10% of the worldwide market for computers generate 40% of the sales for a software company that sells to both platforms? It's easy—they must be a graphics company. That's right; according to a news report by Larry Barret with the *Inter@ctive Investor*, 40% of Adobe's overall sales are to Macintosh users, even though 90% of the overall market is PCs. Hmmmm. What kind of conclusion could one draw from this type of data? Could it be that Macintosh users are buying, per capita, vastly more graphics software from Adobe than PC users? It would appear so (we already knew that, we were just being smart alecks).

In Mr. Barret's report, he quotes Merrill Lynch analyst Jay Vleeschhouwer, who partially attributes Adobe's recent success to Apple Computer's success, citing the amount of software sales to Macintosh users. In the article, Mr. Vleeschhouwer said, ". . . it certainly doesn't hurt that Apple's turned things around in the past couple years."

Congratulations to our two favorite companies for continuing to kick butt!

Gossip and Scoops

Apple still #1 in education market

We're delighted to share the good news that the independent market research firm IDC recently reported that Apple is, again, #1 in sales to both US and worldwide education markets. According to IDC's Worldwide Education Market Report (for the 1st quarter), Apple's share of the US education market is 26% with worldwide sales at 14%. Of course, Apple does have kind of an unfair advantage. I mean, who else can offer innovate products, like the iBook or Airport wireless networking, for the educational markets?

Intel's "iMac Coverup"

This could get embarrassing. Matthew Rothenberg of ZDNet News uncovered this jewel at the online edition of Harvard's campus newspaper. It seems Intel was sponsoring an exhibit at Harvard's Science Center, and there were some iMacs nearby (the center is mostly Mac-based), and Intel requested that they be turned off and (get this) hidden with covers supplied by Intel.

According to the report, the Science Center faculty "reluctantly" complied after pressure was brought to bear by Intel and the University itself.

The bright spot was that the covers didn't stop the students (who need the machines to check email, etc.), and halfway through the event, they had taken most of the covers off, so Intel's little plan backfired.

BusinessWeek honors Apple design

BusinessWeek announced the winners of its annual Industrial Design Excellence Awards for 2000, and Apple won for both its iSub and its Cinema Display.

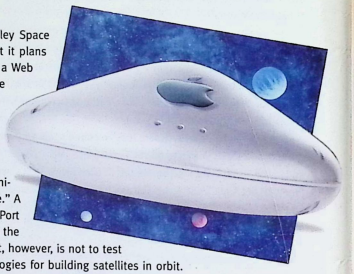
The article stated, "Microsoft has never innovated on anything. They've acquired or stolen their way to everything." Ouch, baby—that one stings! mt

APPLE NEWS

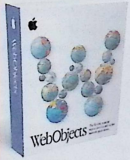
The latest news from the Mothership

BY BILL CARROLL

Apple in space



SkyCorp announced at the Silicon Valley Space Enterprise Symposium in San Jose that it plans to send a PowerMac G4 into space as a Web server. The G4 will be deployed from the space shuttle in an experimental satellite. "This Web server will utilize standard computer technology, modified for space," Dennis Wingo, CEO of SkyCorp said. "Apple Computer has agreed to provide hardware and technical support to SkyCorp for this venture." A SkyCorp developed variant of Apple's AirPort technology would allow users to access the server as it flies overhead. The real test, however, is not to test the server in space but to test technologies for building satellites in orbit.



The Price is Right

What would you think of any product that drops from $50,000 down to $699—no, I'm not talking about a major stock crash, but Apple's WebObjects software. For those of you that are asking yourself, What is WebObjects? It is the leading Web server software. Apple announced that version 5 will be released later this year and will be 100 percent pure Java technology. Wish the G4s would take a cut like that; I'd have one in every room. Seriously, this is going to make Apple stronger than ever, getting more developers and customers able to afford it.

Apple... yu got some splainin' to do

Following the lead from several large consumer manufacturers like Procter & Gamble and Colgate-Palmolive, Apple is recognizing the U.S. Latino market by making the iMac in a Spanish-language edition. The Spanish-language edition will be a duplicate of the English version, along with the software bundle that includes AppleWorks, Palm Desktop, Bugdom, Nanosaur, and iMovie software. In addition, customers can call 1-800-MY-APPLE (1-800-692-7753) and request a Spanish-speaking sales agent to guide them through the purchase. mt

Final Cut Pro 1.2.5 released

The latest update to Apple's DV-editing solution is now available. The upgrade includes several enhancements, such as "Make reference movie," which cuts down file sizes and saves rendering time and disc space; YUV processing to maintain the original values of your source material; and support for 16:9 format. For more info, check out www.apple.com.

RealNetworks and QuickTime

RealNetworks has licensed Apple Intellectual Property for streaming content over the Web in the QuickTime format. RealServer 8 now supports QuickTime-based content to QuickTime players. Both companies have agreed to support the "Ask, Tell, Help" initiative, which means that your default player won't change without you being alerted first. To download RealServer8 go to www.realnetworks.com/products/servers/server8.html.

Wolf Camera and Macintosh???

If someone were to tell me that they could go to the Wolf Camera Store and buy a Macintosh, I would probably tell him or her, "No way." Wrong, I should have thought before I talked. What a perfect combination: the iMac DV, iMovie Software, and the recently released Canon ZR-10 camera—how could you go wrong? Looks to me as if Apple and Wolf Camera have a winner. Wolf Camera will have a hands-on in 70 of their "Digital" stores, and the package will be sold in all 700 Wolf Camera stores. Apple and Wolf have something to howl about....

Oh well, at least you can control your fonts.

Suitcase 9 includes three free connections to Suitcase Server, so small workgroups can immediately coordinate their fonts.

Mac

So many things are out of your control in this world... even your personal space. If you're feeling crushed by your surroundings, just practice this simple technique:

Breathe in. Imagine a world where your fonts are organized. Where you're able to quickly preview fonts, print out sample pages, and make sure your workgroup has access to the same fonts. A place where your system runs faster and crashes less. Breathe out.

Still feeling pressured? Get new Suitcase 9, the font management solution from Extensis. It will take you to a peaceful valley of orderly fonts... in a world that's out of control.

NEW! Extensis Suitcase 9

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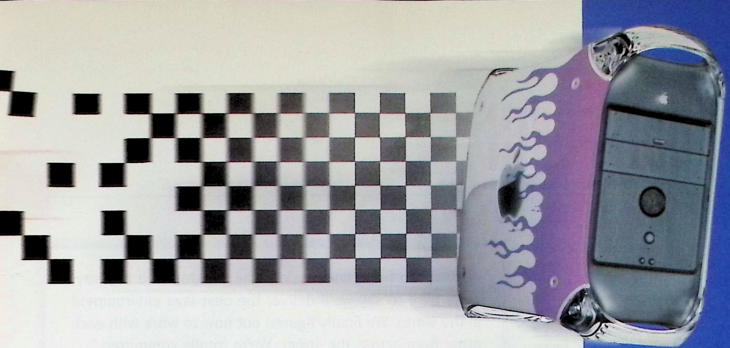
500 MHz Speed demon

BY BILL CARROLL

Before we start looking at the G4 500 MHz, I have to share an experience that I had just recently. I was waiting for a haircut, and the selection of magazines was very slim. I picked up the June 2000 issue of *PC World,* and thumbing through it, I came across "New Products" on page 99. The new product was the PowerBook 500. The review was mainly positive and the value stated, "A strong platform for video pros and power users." Don't pass this one up for your PC buddies. . . . I love it!

Let's look at the rebirth of the Power Mac G4 500 MHz: This computer was introduced back on August 31, 1999 but discontinued on October 13, 1999 due to lack of G4 processor chips from Motorola that could handle the 500 MHz speeds. Apple reintroduced the speed demon on February 16, 2000. The only major difference between the discontinued and reborn model is that the ATI Rage 128 Video card was upgraded to the ATI 128 Pro video card. The Power Mac G4, which features the PowerPC G4 processor with its remarkable Velocity Engine™, runs professional applications, such as Adobe Photoshop, over 50 percent faster than 800 MHz Pentium III-based PCs.

The reborn G4 500 MHz comes with 1 MB level 2 backside cache, contains 256 MB of SDRAM, an ATI RAGE 128 Pro AGP 2X with 16 MB video SDRAM, a 27 GB Ultra ATA/66 hard drive, DVD-RAM drive with DVD-Video playback, a ZIP drive, FireWire and USB ports and 10/100BASE-T Ethernet. At the time of writing this article, the machine ships with System 9.04. For $3499, you are getting one very fast and versatile machine. mt



500-MHZ G4 SPECIFICATIONS

AGP Slot & Video Card

This ATI Rage 128 Pro Graphics Card with 16 MB of SDRAM teamed up with the 2x APG slot provides support for up to 1600 x 1200-pixel resolution at 32 bits per pixel (millions of colors) and up to 85-Hz refresh rate. The video card has a DVI connector for digital displays. You would be hard pressed to get any better.

DVD-RAM

Not only will this do everything that a DVD-ROM drive does, but it also writes data to a disk. The beautiful part of this is that one DVD-R can store up to 3.9 GB. This equates to 5 or 6 CDs on a CD-R. The DVD-RAM will read just about every kind of CD-R, CD-RW, Photo CD and on and on.

FireWire Ports

This rocket has three FireWire ports: two external ports plus one internal. The hardware supporting FireWire is picking up speed, making it a snap to add another internal hard drive.

G4 CPU

The CPU on this speedster is located on a daughterboard instead of being ZIF mounted like on earlier models such as the G3 B&W. I would think this would make upgrades more practical in the future; however, Apple has stated it does not support upgrades.

Hard Drive & Zip Drive

Comes with a 27-GB Ultra ATA drive that is fast enough to capture input from a digital camera without loss of any frames. . . . You are able to add one additional ATA drive or install a third-party SCSI card to not only use another hard drive(s) but any other SCSI products. The Zip drive comes in the standard package.

PCI Slots

This G4 has three open slots, unlike the earlier G3s that had four PCI slots (one of which was used for the video card). The fourth PCI slot is replaced with a much faster AGP slot for the video card.

RAM

This G4 has 256 MB standard and can be upgraded to 2 GB (currently, System 9.04 only recognizes 1.5 GB) using the 4 RAM slots. There is no RAM on the motherboard. The G4 uses the same PC100 chips that are used in the B&W G3s.

USB Ports

This G4 has two USB ports like any of the new Mac models, but they are not alike. This machine has two separate, independent 12 megabits-per-second channels opposed to one 12 megabits-per-second channel on earlier models. This will improve performance significantly.

Life in the Fast Lane

Trying to find information about the highly anticipated multiprocessor Power Mac G4 is rougher than finding a needle in a haystack. There were strong rumors it would be announced at the WWDC held in May, but no official announcement was made. There were stories floating about that at the conference Apple secretly demonstrated OS X on a fully-functional, dual-G4 600-MHz machine, but . . . I've also read in a couple of places on the Web that Apple has a Quad in the lab—you be the judge on that one.

Now, what makes the most sense to me is the fact that Apple does have the multi-processor ready, but the current system and software programs can't support it at this time. System X will make a multiprocessor shine, but there will be a large base of non-System X users, and Apple is working at a furious pace to complete kernel-level SMP libraries/extensions for Mac OS 9. Once this is complete, we should see the multiprocessors showing up.

OUTSPOKEN

Here's what other people are saying about Apple

COMPILED BY JIM WORKMAN

"The Mac OS and Windows are each sold in 28 different languages around the world. American versions of Windows 2000 and Apple's Mac OS 9—though, notably, not Windows 98—can view Web pages or write letters in Arabic or Chinese without costly additional software. But what Apple's providing now is a full foreign-language system, including local support hotlines, manuals, labels, windows, menus, and alert boxes in Spanish."

—**ABCNews.com** *report on Apple's new iMacs targeted at the Latino market, May 30, 2000.*

"We're looking for the game industry's best marketing person to come and join Apple. This person will help Apple to build on the incredible popularity of the iMac, the supercomputer performance of the G4, and great software like OpenGL and our I/O technologies in Mac OS 9 and Mac OS X. Our new games technologies product manager will work with Apple's management, hardware and software teams to make sure tomorrow's Macintosh computers are THE best game machines."

—**Job posting** on Apple's personnel Web site, June 7, 2000.

"In many ways Apple is the author of its own misfortune. Years of work and billions of dollars of investments are required to design, manufacture and maintain the competitiveness of a family of microprocessors for the desktop computer market. Time and time again Apple has changed business strategies abruptly, only to reverse itself again a short while later in ineffective attempts to stem its gradual but consistent losses in market share. The PowerPC semiconductor partners, Motorola in particular, has written off hundreds of millions of dollars in losses caused directly by the erratic actions of Apple Computer, such as encouraging and later crushing a nascent market for Macintosh clones."

—*Apple's Power Failure by* **Paul DeMone**, *posted on www.realworldtech.com, May 14, 2000.*

> "We want to bring Java back to the desktop in a big way; we're here to say we'll deliver the best Java environment in the world. We finally figured out how to work with each other from across the street. We're totally committed."
> —**Steve Jobs** *addressing the JavaOne Conference, June 6, 2000.*

"I haven't been to a Jobs revival in a number of years, Steve and his team give meaning to the words 'vision,' 'focus' and 'execution.' There's no doubt innovation is back. Choice is back."

—*Sun Microsystems president* **Ed Zander** *talking about Steve Jobs at Apple's recent Worldwide Developers Conference, May 15, 2000.*

"Apple finally drove a nail into the coffin housing all the dreamy PDA rumors. Said Phil Schiller, Apple VP of worldwide product marketing: 'We are focused on the personal computer space, not the handheld space, and that's that. I hate to use these words, but there's nothing going on.' Why on this round earth MOSR (Mac OS Rumors) and others expected Apple to actually compete with Palm in the first place is beyond me. Palm has a 70–90% share of the PDA market. That's enormous. All the translucent fruit in the world can't compete with that—even Microsoft's WindowsCE is on shaky ground.

—"I Can't Believe It's Not Better: WWDC Brings Letdowns" *by* **Ben Apple**—*Ben@themacjunkie.com, May 18, 2000.*

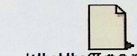
"There's nothing all that wrong with a public beta, actually. Microsoft does it all the time with their operating system releases. It gives a brave customer a chance to try out something new, kick the tires, give it a test drive, report problems. You become part of the development process, as Apple builds anticipation, and future sales, for the release product."

—**Gene Steinberg** *article entitled "Apple Double-talk,* Mac OS X Final Release Slated for Next Year" found on www.azcentral.com/computing/steinberg/, May 19, 2000.

"Apple has again let the release of their next OS to slip, this time by a minimum of 6 months. We have heard that a new OS will be released '...in the next 6 months' since sometime in 1996 when Copeland was promised to us. This latest move by Apple is another hint of their old incompetence. True, a public beta test period will be advantageous, and should provide a cleaner, more usable final product. However, that test period should be now, not 2 months from now, and certainly should not result in yet another delay for our 'next generation OS,' another broken promise to Mac users."

—*"Announced OS X Public Beta Hides the Real Issue" by* **Kyle D'Addario** *www.macobserver.com, May 15, 2000.*

"For a change in pace, I will therefore take today's column to mention some of the Microsoft products I actually like. To start out with their most vilified piece of code: I actually use and like Internet Explorer 5.0. You know why? It works well, it looks good, and the detail solutions inherent in IE5 are sometimes miles ahead of what Netscape has to offer. Don't get me wrong, I like Netscape Communicator as well, but if they intend on pursuing the course they recently demonstrated in the form of a bloated, ugly and unusable Mozilla beta, I'll stick with Redmond's browser any day."—*"Sometimes They Get it Right" by* **Marko Cunningham**, *www.holymac.com, June 5, 2000.* mt



Without MacLinkPlus® Deluxe, you'll never know.

Is it a critical spreadsheet file? Is it a photo of your cousins at the Grand Canyon? Who knows? Certainly not you...because you can double-click it 'til your finger falls off, but it just won't open. Why? Maybe it originated on a Windows® machine, or was compressed, or was created with a program you don't own. Whatever the case, you need *MacLinkPlus Deluxe 11*. Over 10 million users already rely on it to open, decompress, and convert documents. So when a file arrives on your Mac, you double-click it, it opens. End of story.

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in the enemy camp

RICHARD K. HALLMARK, PH.D.

guilty, guilty, guilty

Well, Microsoft was found guilty of engaging in monopolistic business practices. Why was I not surprised? Throughout the trial, Microsoft displayed an attitude of arrogance and denial. They were the poor innocent victim of an unjustified attack by the Justice Department. They were only trying to provide the best possible products for their customers. Horse feathers!

Holding a monopoly is not against U. S. law. What is illegal is for a company to use that monopoly to sell other products.

Both the Justice Department and Microsoft have made their proposals for a solution. The Justice Department wants to break the company into two parts, while Microsoft has suggested that if they are allowed to remain a single company, they will not abuse their monopoly position anymore. If you buy that, perhaps you might be interested in a deal on a bridge. . . .

It is my personal opinion that the only viable choice is to break up Microsoft. Even as all of this is going on, there have been rumors that Microsoft is pressuring Web hosting services to use their free MS Media Player exclusively. Microsoft cannot be trusted to play fair. Steve Ballmer, Microsoft CEO, told editors of The Washington Post, "We behaved in every instance with super integrity." Microsoft simply does not believe they have done anything wrong.

While the media coverage of the antitrust case has focused on the "browser wars," this is actually only a part of the case against Microsoft. Holding a monopoly is not against U. S. law. What is illegal is for a company to use that monopoly to sell other products. You cannot buy a Windows computer with Corel Office preinstalled. Microsoft contracts restrict computer manufacturers from promoting products from Microsoft's competitors.

There is one exception to this prohibition. While Apple ships the Macintosh with Internet Explorer preinstalled as the default browser, Netscape Communicator is also installed and can be configured as the default browser in a matter of a few seconds. Microsoft did not allow this situation willingly. In fact, I would argue, the only reason Microsoft has continued to develop Microsoft Office for the Macintosh (and probably Explorer and Outlook as well) is because Apple caught them in direct, provable violations of Apple copyrights.

embrace and extend

Microsoft has used two major tactics to crush competition, predatory pricing and what is called "embrace and extend."

When Microsoft priced Internet Explorer at zero, they effectively destroyed the market for Internet browsers and deprived consumers of potential innovation. We should remember that when this event occurred, Netscape was not the only other player. There were at least ten different browsers on the market. What innovations would a level playing field have brought to our desktops?

Embrace and extend has been a more subtle technique. First Microsoft embraces a standard, like Java or JavaScript. Then they extend that standard, so it only works with their products. What they are really trying to do is replace standards with proprietary Microsoft products.

Many of these products fall into a category called middleware. This includes browsers, email clients, multimedia extensions, and others.

The whole idea behind the Internet and the World Wide Web is that the client operating system should not matter. A Web page designer should not have to worry about whether a user has Microsoft Windows, Mac OS or Linux on any specific operating system. That designer should not have to care if the user is running Netscape Communicator, Microsoft Internet Explorer, or some other browser. That's the whole idea about standards.

don't take my word

Let me make one thing clear: Microsoft has produced a number of outstanding products over the years. Microsoft Word 5.1a for the Macintosh is, in my opinion, the finest word processor ever made. I am using it to write this article. The program itself occupies 884 KB of disk space and runs comfortably in 4 MB of RAM (the minimum is 512 KB). I can't remember the last time it crashed. It runs fine on Mac OS 9.0.4 on a Power Macintosh 7600 upgraded with a G3/400 processor. It does not require any fancy system extensions. While it does not have all of the bells and whistles of Microsoft Word 98, it has all of the features I need for most of my writing. If I need something really fancy, I use a page layout program.

The problem for Microsoft is, of course, the fact that the release date of MS Word 5.1a was November 4, 1992! A

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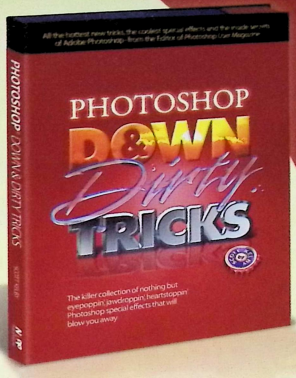

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the back door

JOHN HALBIG

the rites of spring

Ah, spring. You roll down the windows (if the smog's not too bad), clean up the yard (if you can afford one in the Silicon Valley, where median housing prices are hovering around $500,000), and drag out all the old and dusty items lying about the attic (and just what the heck am I saving those old IIci's for anyway?)

If you're a writer of a regular column for a Macintosh magazine, it's also the perfect time to comment on all matter of things covered in past issues—some which have become strangely interconnected.

...it's also the perfect time to comment on all matter of things covered in past issues—some which have become strangely interconnected.

snowballs in hell

I know the shaking that was detected throughout the land in April was not an earthquake but the collective Mac faithful either (a) fainting dead away or (b) allowing their jaws to drop to the floor in amazement when the DOJ actually recommended that Microsoft be split in twain. I liken it to that weird feeling one gets when one says something in jest only to have it come true—even though it was a patently absurd notion at the time.

Note to Bill Gates and Steve Ballmer: You're already leading in the public opinion polls regarding what a bad idea it is to break up the company (excuse me while I control my snickering over the whole idea of Microsoft innovating), even if it doesn't have any effect over a judicial proceeding. You can only hurt yourself if you don't get someone other than yourselves as spokespersons.

Finally, nice to see MS was listening when I made a comment regarding Win CE: In a classic move, the company has re-released the software platform as Pocket PC—or PPC for short. I'll let you draw your own conclusions.

forms of flattery

I did a rare product review on a product called REALbasic (www.realbasic.com) over a year ago. I'm happy to say that not only is it gathering steam as a development platform for those of us without the time or inclination to learn "professional" coding environments (you may be using a REALbasic program right now and not know it) it's also been upgraded to the point where you can even access Mac Toolbox calls with it—just like the big boys. Version 2.1 has been released; go check it out.

One of the comments I made in that review was that it could have an impact on the Mac software market, and in that, I was correct. While Napster (the MP3 "swapping" software) hemmed and hawed over whether to create a Mac client, enterprising Mac programmers have used REALbasic to create a Napster clone called "Rapster" for the Mac (www.macnews.com.br/overcaster/rapster_.html).

While there is much to debate over the issues that are raised over programs like Rapster—particularly over copyright issues and whether spoiled has-been, overhyped garage bands that are just about primed and ready to do Vegas are really being hurt by a bunch of kids trading their songs—it's heartening to see that Mac users are becoming Mac programmers that might not have until REALbasic came along.

My one minute contribution to the aforementioned argument: The Grateful Dead, Phish, Blues Traveller, and others have allowed live taping and swapping to occur for years. Their album sales haven't suffered, and their fans are fanatically loyal—as opposed to bands that hint that they know who you are and will tell mommy on you if you keep trading their MP3s.

speak to me

Finally, there's the rather slow movement on the speech recognition front. So far, the only "new" release has been IBM's ViaVoice, which actually came out pretty much near when they said it would. Ok, so maybe they were a month late. But that isn't bad considering I went to print in June of last year ("Fair Weather Friends") with news that Dragon Systems was going to come out with a Mac version of its speech dictation software, and as of May of 2000, that still hasn't happened. In fact, all mention of ANY Mac software, even the old Mac product, was completely missing from their Web site. Not a good sign.

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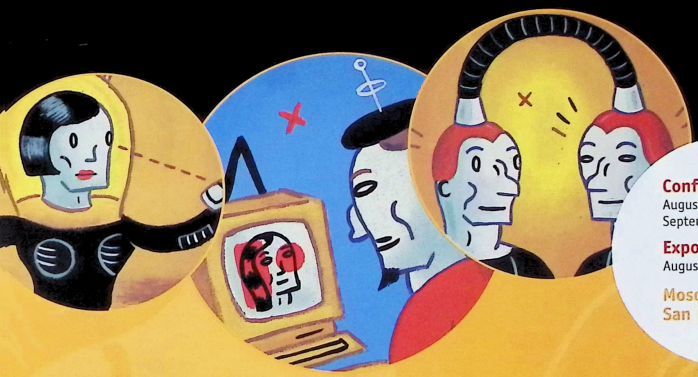

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Dynamic Range: The scanner sees an image as grayscale, and its color filters convert the image to RGB. Dynamic range, often referred to as *Dmax*, is the measurement of how much detail a scanner can perceive on a scale of 0 (absolute white) to 4 (absolute black). Most inexpensive scanners have a Dmax in the area of about 2.5, OK for work where accurate color rendition is not vital. You won't see Dmax in this range mentioned in the scanner pages of mail-order catalogs.

A higher Dmax of 3.0 to 3.4 enables a scanner to perceive more subtle detail, particularly in shadow areas.

Scanning Area and Speed: Flatbeds in the lower price range can scan an area up to 8.5 x 11 inches. As the price increases, so does the scan area up to a legal-size image. Unless you plan to scan many legal documents, scanning area shouldn't be a vital consideration.

It's almost impossible to test the speed a scanner takes to cover an image, and most manufacturers' claims tend to exaggerate this feature. If you're going to scan numerous images every workday, scanning speed should be a concern to you. The sheer motor speed isn't the only factor, however. How long it takes the scanner's software to calibrate and communicate can slow down even the most expensive scanner.

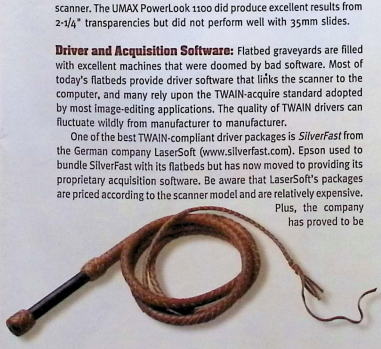
Construction: Most flatbed scanners use *charge-coupled devices* (CCD), an array that moves in sync with the light source and the lens to cover an image. A newer trend is *contact image sensors* (CIS), which place an array of tiny LED sensors closer to the image, resulting in a much thinner scanner. In general, CCD scanners produce superior results to CIS models.

Fluorescent tubes, once the standard light source for all flatbeds, have been replaced with *cold cathode bulbs*, which produce less heat and more consistent white light. Some less expensive flatbeds still use fluorescent bulbs as their light source.

Many manufacturers now provide transparency covers for their flatbeds, usually as an optional purchase for lower-priced models. These covers incorporate their own light source and, in theory, provide scanning capabilities for slides and larger format transparency photos. In testing numerous flatbeds, I've found scanning 35mm slides using these attachments to be far inferior to using a dedicated film or slide scanner. The UMAX PowerLook 1100 did produce excellent results from 2-1/4" transparencies but did not perform well with 35mm slides.

Driver and Acquisition Software: Flatbed graveyards are filled with excellent machines that were doomed by bad software. Most of today's flatbeds provide driver software that links the scanner to the computer, and many rely upon the TWAIN-acquire standard adopted by most image-editing applications. The quality of TWAIN drivers can fluctuate wildly from manufacturer to manufacturer.

One of the best TWAIN-compliant driver packages is *SilverFast* from the German company LaserSoft (www.silverfast.com). Epson used to bundle SilverFast with its flatbeds but has now moved to providing its proprietary acquisition software. Be aware that LaserSoft's packages are priced according to the scanner model and are relatively expensive. Plus, the company has proved to be relatively difficult to work with regarding information and complaints.



Regardless, the scanner driver should include controls for cropping, image sizing, choosing resolution, scanning mode (RGB, grayscale, bitmap line art, etc.), and minimal pre-scan color correction (brightness and contrast at the very least). The goal of good scanner software is to give the user the best quality image the scanner can provide.

While many software packages, such as SilverFast, offer an abundance of color correction features (such as curves, histograms, individual color adjustment, unsharp masking and descreening), I like to go after the optimal image available and do color correction and image adjustment in Photoshop. For instance, many software packages offer *unsharp masking* capabilities, which are crude in their adjustments. I've found that turning off the sharpen feature and sharpening the image in Photoshop to be far more effective.

If you're planning to scan that sunset photo from *National Geographic* as a background for your Web site, don't! You're embarking upon the treacherous path of copyright violation and will hear from the *Geo*'s lawyers in short order. But if you have a legitimate reason for scanning a magazine or newspaper halftone, a driver's *descreening* filter can be very useful in eliminating halftone dots and moiré from your final scan.

Bundled Software: Adobe Photoshop LE, OmniPage LE OCR, BizCard Reader, NewSoft Presto! PageType, Macromedia Fireworks 2.0, and NetObjects Fusion! This is the software package that accompanies the UMAX Astra 2200 scanner for $179! Bundled software has been a sales feature in the scanning business since day one. In fact, it was a bundled scanner purchase that gave me my first introduction to Photoshop in 1990.

Be wary of scanners that do not offer bundled software, as every flatbed should come with at least an optical-character-reading (OCR) package. On the other hand, do not base your purchase decision upon the weight of the bundled software. All the "free" software in the world will be useless when accompanying a junkyard scanner.

Connectivity: The cusp of computer connectivity from SCSI to SCSI-II to USB to FireWire makes reading scanner fine print a necessity. If you're still using an older SCSI computer, your choice of scanners is still fairly broad but may become more limited as time goes by.

Price versus Quality: So now we come to the crux of the scanner mail-order pages. What to buy? Your ultimate use will determine the nature of your purchase.

If you do Web design, edit newsletters or newspapers, or want to make inkjet snapshot prints, many of the flatbeds in the under-$200 price range may answer your needs. My personal flatbed is an Epson Perfection 636, now priced at $199, and has performed beautifully for me with the SilverFast software bundled with it.

The middle range from $200 to $800 will gain you more features, an increase in bit depth and *perhaps* more scan quality. This is shaky shopping ground where the price-value ratio should really be determined by hands-on testing.

Flatbed scanners costing more than $800 are the realm of serious imaging professionals who need high-quality scans for reproduction. However, if your workload calls for scanning many 35mm slides, I would recommend the purchase of a low-end flatbed and spending the big bucks on a scanner dedicated to film. mt

BIG IS IN

A quick Photoshop tutorial on how to prepare your images for output to a wide format color printer

THE BIG PICTURE

BY SCOTT KELBY

Wide format printing has never been hotter than it is right now. The prices of wide format printers and supplies have dropped so dramatically that more and more people are bringing them in-house. Literally, just a few years ago, the idea of having a photo-quality large format printer in an average design shop was pretty much out of the question—they were primarily owned by service bureaus and large output houses. But now, the same transformation which has been taking place in the digital camera market is taking root in the large format world.

By the volume of email we're getting from *Mac Today* readers with questions about outputting files to wide format printers, chances are (even if you don't own one yourself), you'll probably be outputting to one sooner than later. Nowadays, you can buy printers that output 13" x 18" photographic color images for less than $500. That gives you a full 11" x 17" bleed and then some. The next step up is a genuine wide format printer. The price is going to sound like a lot, but in relative terms (to what they were three years ago) the price is dropping like the price of DVD players. A 36" large format printer can set you back about $10,000—more if you want a dedicated PostScript RIP (Raster Image Processor). That may sound like a lot, but when you figure that service bureaus charge around $10 per linear foot of output, it doesn't take outputting too many posters a month before a lease payment makes perfect sense.

After having so many people asking me if they really had to use a 500-MB files for outputting to a wide format printer that I realized we'd better put together a tutorial for outputting to large format printers. It's impossible to cover all the ins and outs of large format printing in one article, or even a series of articles, but we can probably address one of the most important factors when preparing your images for large format output—resolution and file size. Hopefully, it'll help you keep your sanity (and leave you with some unused hard drive space).

Determining Resolution

The biggest obstacle you'll have to overcome when working with wide format images is file size. For example, if you're creating an image that is 24" x 36" (a pretty standard size for posters) at just 300 ppi, your file size would be 222.5 MB. It doesn't matter if you have a 500-MHz G4 with 256 MB of RAM—a file this large will make your G4 feel like a Mac LC pulling a freight car filled with molasses. That's why determining how much resolution you need is so important.

We'll start by trying to figure out how much resolution you *really* need. Since most users have a desktop flatbed scanner, we'll assume that you do too. If you're alive in the year 2000, we'll also assume you're using Adobe Photoshop. Here's our sample project: You have a 5" x 7" original photo print that you want to output at 24" x 36". Before you start doing the math, you're going to have to give up one of your long-held beliefs about resolution. Ready? Here goes: You don't need nearly as much as you think, and it's not based on dpi (dots per inch).

When we talk about scanners and printers, you'll hear their input/output in terms of dpi; but when it comes to determining the amount of resolution you need for output, it's really based on the line screen of the output device. However (this is where it gets confusing), most wide format printers don't have a traditional line screen. Instead, they use a technology called "Stochastic screening" or "FM screening," so we can't use the same math that we usually use for determining the line screen for print output. For printing on a printing press, the rule of thumb is to double the line screen of the device you're printing to. So if you're printing at 85 line screen, you'd double it to 170, and that's all the resolution you'd need for printing on a printing press.

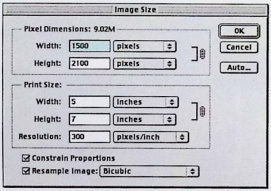
But wide format is different because of two factors: (1) it doesn't use traditional line screen—it uses Stochastic screening instead, and (2) because of its size and the way people view very large images (wide output is generally viewed at a distance of 3' to 6' away). Because of this, we can use a very low resolution, and the images, when viewed at these distances, will still look great. We've found that for many large output devices, you can lower the resolution of images to 65 ppi. Some devices work better with 75 ppi, and some work well at a resolution of 100 ppi, but generally, you won't need much more than that. The best way to really determine how much your particular printer needs is to make a test sheet. Scan an image at 600 ppi and print three copies: one at 65 ppi, one at 75 ppi, and one at 100 ppi. (Just to be safe, print another at 150 ppi.) After it prints, stand at the proper viewing distance and compare the output. Your eye will tell you immediately which way to go.

So what are we shooting for? A Photoshop file that is the right resolution at its full size (when we're done with our example, we'll have a 24" x 36" Photoshop image with a resolution of only 65 ppi). Only 65 ppi? Hopefully, you can get away with low (we use 65 ppi for output on our HP 2800CP in the office and it looks great!), but again, use your test sheet (mentioned above) to determine which resolution is right for your particular printer.

You'll notice I keep mentioning ppi. That stands for pixels per inch. That's how Photoshop measures resolution for images, because they're made of pixels, not dots. In fact, you won't find the words "Dots Per Inch" or DPI anywhere in Photoshop, so it's helpful if you understand what is going in. Photoshop: Pixels per inch. Scanners and Printers: Dots per inch. Two different things.

This whole concept of using lower resolution images totally freaks most people out who believe the higher the resolution, the better the image will look. So they work with huge file sizes, which takes them five times as long to color correct their images, five times as long to print, and if you're going to waste that much time and money, you might as well be using a PC (OK, I couldn't resist slipping that one in).

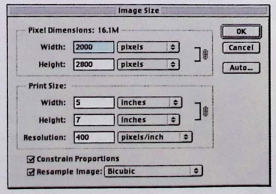
So how much resolution do you need? Well, let's go back to our project (remember: 5" x 7" original photo up to 24" x 36"). We'll start by scanning in the image at 300 dpi and test and see if that's enough resolution to output the file at full size at 65 ppi. After you scan the image in Photoshop, go under the Image menu and choose Image Size. It should look like the Image Size dialog box below. As you can see by the reading at the top of the dialog box, it creates a 9.02 MB file.



To find out if we have enough resolution to print this image at 24" x 36", first uncheck (turn off) the Resample Image function at the bottom of this dialog box. Then, in the Resolution field type in 65 (if you've determined that 65 works for your wide format printer).

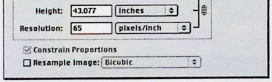
Amazingly, it shows us that at 65 ppi, our image will become 23 inches wide by 32 inches deep. Also, look up top under Pixel Dimensions. It still shows that the file size has remained unchanged—9.02 MB. That's because when you uncheck Resample Image and you shrink your resolution, the physical dimension of your image grows proportionately.

You're almost there, but you're going to need a little bit more scanning resolution to make this work, so you'll need to try rescanning the image at 400 dpi. (I know, I just switched back to using dpi again, but that's because we're talking about scanning—what happens before your image is in Photoshop. Once it gets into Photoshop, then we're talking ppi again.) Lets rescan that image at 400 dpi and see what our file size becomes.



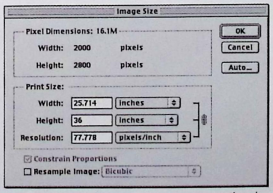
As you can see, just adding another 100 dpi greatly increases our file size—now we're up to 16.1 MB. Let's try our "uncheck Resample" tip again, type in 65 as our resolution, and see how large the physical dimensions grow as our resolution shrinks.

Now our physical dimensions are 30" wide by 43" deep. Our target size was only 24" x 36", so we now have a little more resolution than we actually need, and a little more isn't bad. However, rather than rescanning the image and trying to determine what is precisely the exact resolution I need, I'll type in the figure I want for my height. In this case, I need a height of 36", so with Resample still turned off, I'll type in 36. This will shrink the size of my output, which then increases the resolution of my image, but again, this does NOT increase my file size one bit. It's still a 16.1 MB image.



After entering 36" as my desired height, my resolution increases to nearly 78 ppi. Now, when I click OK in the Image Size dialog box, I'll wind up with a Photoshop document that is 25.714" wide by 36 in height at 77.778 ppi. If I decide to place this image into another application (like QuarkXPress, Illustrator, InDesign, etc.) it will appear as a nearly 26" x 36" image, so don't let that throw you.

Now, did all this typing in the Image Size dialog box damage your image? Not at all. Turning off Resample Image is like working with a teeter-totter. When you lower the resolution, the image's physical dimensions grow. When you raise the resolution, the image's physical dimensions shrink in proportion. That's why when you click the OK button, you don't see any change on screen whatsoever. The size of the window doesn't even change. It's as if you didn't do anything at all, and in fact, the only way to tell you did anything is to look back in the Image Size dialog box.



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However, if you leave Resample Image on, Photoshop will resample the pixels each time you click OK. For example, If you decrease the size or resolution of your image, you might see some slight blurring. If you increase the size, you will almost definitely experience some blurring, and if you try to increase the resolution, you'll *definitely* see blurring and probably pixelization (seeing square pixels when it prints). So simply typing in a higher resolution (with Resample Image turned on) is not recommended. Unless, of course, you're trying to create a blurry pixelated image.

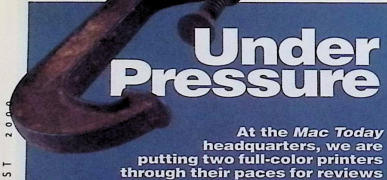
RGB or CMYK?

While most 8 1/2" x 11" color inkjets work best in RGB mode, many wide format printers work best in CMYK, unless the printer has more than four ink cartridges (in which case, you should probably leave it in RGB mode so you don't limit the range of colors the printer can reproduce). How do you know which color mode is right for your particular wide format printer? Output the same image twice on the same sheet. One in RGB, one converted to CMYK, and write under each image which is which. You'll know in an instant. If your CMYK image appears overly saturated and the colors seem too vibrant, then you know to stay in RGB mode for printing. If you determine that you do need to convert to CMYK, do that by going under the Image menu, under Mode, and choosing CMYK.

Which RGB color space should I use for large format printing?

In Photoshop's color management preferences (under the File menu, under Color Settings, choose RGB Setup), there's a color workspace that is ideal for large format printing. It's called "Wide Gamut RGB," which can easily display the range of colors that wide format printers can print.

Well, that's some of the basics to get you going in the right direction. Of course, we only covered a small portion of the big picture of big printing, but I hope we've helped you (a) work with manageable resolutions, (b) determine whether RGB or CMYK is the mode you should be preparing your files for large color output, and (c) get your monitor in a color mode that approximates the color space your wide format printer can display. mt



Under Pressure

At the *Mac Today* headquarters, we are putting two full-color printers through their paces for reviews that will appear in a future issue.

The first is a pure wide format printer: HP's DesignJet 2800 CP. It prints up to 36" wide in beautifully rich color. Right out of the box we were pretty amazed at how close its output was to actual printed pieces. We printed a proof of a poster during the design stage, and when the poster was actually printed, we put the two side by side, and we were amazed at how close the HP's output was the to the actual printed poster. We were using the default color management settings, and I'd say it was maybe off by only 3 – 5%. This wide format printer is in the $12,000 range including an external EFI Fiery X2-CP RIP. (HP also makes a 54" wide version, called the HP DesignJet 3800 CP.) We're still testing the DesignJet 2800 CP and will have a full review.

The other printer we're testing is a bit smaller in size, but every bit a champ. It's the Tektronix Phaser 780, and we have absolutely fallen in love with it. Unlike the HP (which is a color inkjet printer) the Phaser 780 is a color laser printer, and prints full-bleed up to 13" wide by 19 1/4". Again, right out of the box, we were amazed at the color consistency. Without any tweaking, its output is surprisingly close to what we're seeing on screen. It's very fast, and the color is really stunning. In fact, I don't think we've ever had a color printer that we'll hate returning (after the review is complete) more than this one. It's really sweet and works beautifully on our network, spitting out page after page, day after day, without ever as much as a paper jam. The Phaser 780 is in the $5,000 range.

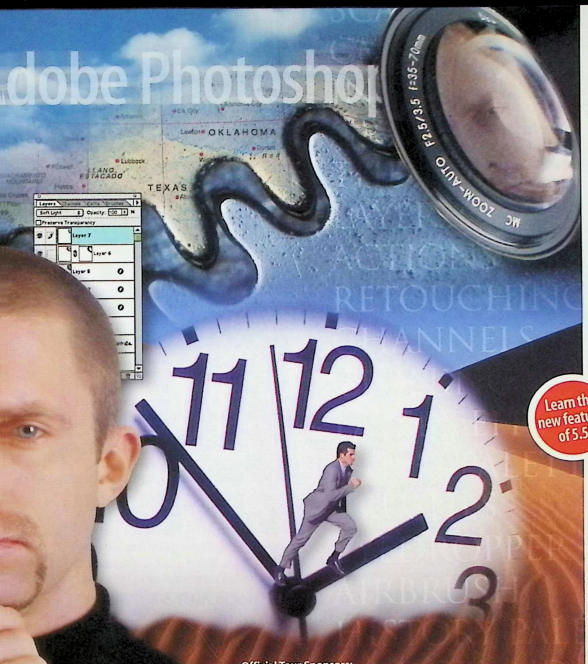
Epson has just entered the wide format output arena in a big way with their new Epson Stylus Pro 9000 series of wide format printers, and we'll be putting their 54" model through its paces for an upcoming review as well.

For more information on the HP printer we're evaluating, visit www.pandi.hp.com/pandi-db/prodinfo.main?product=designjet2800_3800.

For info on the Tektronix (Color printers by Xerox) visit www.tektronix.xerox.com/products/780/780fe.htm.

For info on the new Epson Stylus Pro 9000 series, visit http://prographics.epson.com/products/stypro9000/index.html.

Learn the Secrets of the Photoshop® Pros



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THE DIGITAL CAMERA

by Jim Patterson

storage media choices for digital cameras on the rise

If you're in the market for a new digital camera, your choice of film (storage media) just broadened and became more confusing. It's a hard question: does the type of storage media dictate the camera you buy? For most photographers, the answer is no. Chances are, you'll use your camera on a personal basis and not have to worry about your images going anywhere except to your computer. Where just a year ago the choices among storage media were about 2.5 (CompactFlash, SmartMedia, and floppy discs), today you must consider seven different formats.

Here's a brief roundup of the choices with a few thoughts about the pros and cons of each:

CompactFlash (CF): CF cards are the favorite among the newsgathering crowd and for good reason; they're small, yet sturdy with concealed contacts. CFs are available in a growing variety of memory capacities (128 MB is currently the largest), and they're the standard among major camera manufacturers. They cost a bit more (about $4.50 per megabyte) for the lowest capacity cards.

SmartMedia (SM): The other chief competitor (with CF) in the earliest digital camera days, SM was the format adopted by Olympus and several other major manufacturers. SM fans like them because they're smaller, thinner, and less expensive than CF cards (about $2.25 per MB in the 18-MB capacity). The knock against SM cards is that they generally have had lower memory capacity and contained their own controller, making some cameras obsolete or in need of factory repair when higher capacity cards appeared. Also, their thin construction and external contacts make them more susceptible to damage.

Floppy Disks: The simple concept of using floppy discs as image storage media made the Sony Mavica line a best seller. Except for iMac and new G4 owners, everyone has a stack of floppies around, right? A 1.44-MB floppy will not hold very many medium resolution images, though, and a stack of ten floppies weighs about a pound. Plus, anyone who has used floppies over a long period knows they are relatively untrustworthy. How about the 120-MB SuperDisk? At this writing, the Panasonic PV-SD4090 is the only digital camera available that uses both floppy formats.

Sony MemoryStick: This chewing gum pack-sized device is relatively new and is being marketed by Sony in its top-line D700 SLR (which also uses CF cards). At present, memory capacity is limited to 64 MB and the MemoryStick finishes dead last in read/write speed tests. While it can be used in a variety of Sony electronic devices, the jury will still be out for a while with fresh memories of Betamax in their minds.

IBM Microdrive: At 380-MB capacity, the tiny Microdrive (same dimension as a CF card) is certainly the memory champ among storage devices. As of spring 2000, the cameras equipped to handle it were still very limited. Before the year is out, look for a rash of new Microdrive cameras, though. Skeptics worry about a camera with a moving-part device for storage, and only extensive field-testing will show how reliable these little wonders are. Currently selling online at about $399.

Iomega Clik!: The 40-MB Clik! disc is a mini-Zip disk that's just showing up in digital cameras. At about $2 a megabyte, it's inexpensive but requires a Clik! drive to download images to a computer. Again, this device has moving parts, and durability will be an acceptance factor.

Orb: At 2.2 gigabytes of memory, Castlewood's Orb is a removable media drive that has great potential for digital camera storage. To date, the tiny Orb disc isn't available in any camera, but don't discount its appearance.

what about the future?

Speculating on the future is futile except to predict that new technologies will give us more memory in smaller and more convenient packages. IBM just announced a new super coating that will result in more memory on even smaller mechanisms. New digital cameras will have to be developed to accommodate these technologies, making today's benchmark cameras excellent bargains in the marketplace.

some memory chip tips

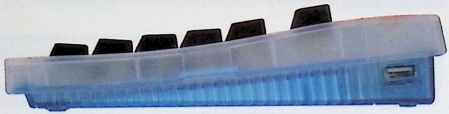
CF and SM cards are tiny—smaller than a poker chip—and come in their own precious little protective cases. They're very easy to misplace. I've found that a vinyl 35mm slide page cut to accommodate the number of cards I have and folded over double makes an excellent carrying case. Dust and dirt are enemies to flash cards. Either keep them in your camera or in some sort of protective case.

Several users have asked about the effect of airport X-ray scanners upon flash cards. My camera bag has made numerous trips through X-ray scanners with no image damage. However, don't slip your cards into a pocket and risk the security attendant checking you with a magnetic wand! Especially on the way home with cards full of images. MT

REVIEWS

MacAlly, Macsense and Micro Connectors USB keyboards

hardware *finally—keyboards for people who type!*

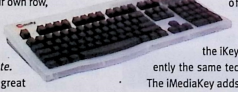


Many "Real Users" aren't happy with the USB "keyboardette" Apple is currently shipping. It's too wimpy for professionals who do major typing, run applications heavy on modifier keys, or need F-keys that don't conflict with top-row numeral keys. The upside: other companies can make a bundle on replacements that offer something like the functionality of the great *Apple Extended* of yore—possibly the best keyboard ever made for any platform.

This review considers MacAlly's *iKey* and *iMediaKey*, Micro Connectors' *USB Flavored Keyboards*, and Macsense's *UKB-600*. As always happens, each has good and not-so-good features—oh, to crossbreed them into a hybrid, blending the better and mending the bitter!

shared virtues . . .

All four keyboards redress deficiencies of the iMac mockery: duplicate Option and Control keys (hallelujah!); full-sized arrow keys in an inverted T instead of crowded half-size nubbins; 15 full-sized F-keys in their own row, so they don't crowd the numerals; and the standard six navigation keys, including *Forward Delete*. You never know how great Forward Delete is until you lose it.



. . . shared vices

And all have flaws that thoughtful design could have avoided. Each has a Caps Lock LED in the "standard" place at the not-so-visible upper right corner of the keyboard, instead of the one brilliant thing Apple did by placing the LED *in* the Caps Lock key. As for modifier keys, Mac applications use Command constantly, Option next most often, and Control least. Ideally, the Command key would be largest, Option next largest, and Control, at either end of the row, could be smallest. The Micro Connectors and Macsense boards have mid-sized Command and Control keys, with a *small* Option key between them. Not a good demotion for such a heavy-duty key. The MacAlly modifier keys are *all* the same smallish size as the Micro's Option; and it's very easy to hit Command instead of Option. The MacAlly boards also are wider than necessary, increasing arm movements.

macally siblings

The *iKey* and *iMediaKey* have an ice top and either blueberry or graphite bottom half of the shell. They use membrane technology to close contacts when keys are pressed, producing a smooth, soft, almost silent touch. The tactile feedback is good, though not entirely reliable. The membrane can be a tad sluggish on the rebound, especially the Shift key, which rebounded slowly enough to cause many double-capitalized words. The space bar, although it's enlarged for easy contact, seemed to need almost conscious attention, and spaces between words were often missed. The iMediaKey seemed more responsive than the iKey, though they're apparently the same technology.

The iMediaKey adds 19 buttons above the F-key row. Software is included to program the buttons to perform any function that has an associated keystroke, enabling multiple functions on any button. I found these buttons useful, although they merely change where and how you perform various repeated actions. Cool feature.

Quality seems good, with a solid feel; but there has been much online discussion about problems, ranging from "deliriously happy" to "I can't wait for my replacement" (Macally has indicated a redesign, with replacement for problem boards available in late June or early July).

micro confections

Micro Connectors' *USB Flavored Keyboards* come in five fruit flavors plus graphite—the top in color and the bottom in ice. Macsense's *UKB-600* (ice + graphite or blueberry) is virtually identical (except that the color is on top), and all comments apply equally to both. The design is sleek and takes less space, as well as less sideward hand movement than the MacAlly boards. The touch is easy and agile, and gives a welcome feeling of quickness. Instead of a membrane, these boards have a hard plastic plate on which the keys "bottom out" to give excellent tactile response. The drawback is that this creates a distinct clicking, which can be annoying in a quiet room, or if several keyboards are in use at once. The clickety-clack is at odds with the general feel of quality throughout the products. That, and the small Option keys, are the two things I liked least about them.

epilogue

These are not yet ideal replacements for the Apple USB keyboard, but they're decent keyboards, and definite steps in the right direction. Apple, will you ever ship a keyboard as good as the original Extended, worthy of our high-powered USB Macs? (Strong rumors are that it may have happened by the time this hits print.) —Richard Theriault

the verdicts

iKey:	★★★
iMediaKey:	★★★ 1/2
From:	Mace Group www.macally.com
Price:	$50, iKey; $70, iMediaKey
USB Flavored Keyboard:	★★★ (MicroConnectors)
UKB-600 Keyboard:	★★★ (Macsense)
From:	MicroConnectors Inc, www.microconnectors.com Miacsense Connectivity www.macsense.com
Price:	$59

filterit

CValley, Inc. FILTERIT 3.0

graphics *a new vector plug-in set for Illustrator*

Vector Effects has long been the accepted standard for Adobe Illustrator special effects, and rightly so. VE works well, it's versatile, and despite its weird KPT interface, it's relatively easy to understand and use. But what would VE be like if it was equipped with a host of new features and didn't have the delay of the funky interface?

Take a look at FILTERiT 3.0, now being shipped from Japan and distributed in the states by CValley, Inc. FILTERiT adds six squares to the Illustrator Toolbox with 11 new distort and effects tools, which results in an abundance of functions. But best of all, each tool works upon a selected object live on Illustrator's desktop without the delay of an interface window.

Draw a rectangle, select the FILTERiT Wave or Warp tool, drag in the direction you wish, and the shape is instantly transformed. Transformations can be switched from vertical to horizontal by holding the Option key and, of course, can be constrained proportionately by holding Shift. These two tools operate on an envelope basis and provide a selection of shapes from which to choose. A spiffy touch with FILTERiT is that each onscreen dialog box vanishes when another tool is selected.

The other Toolbox contents are a bit more complex and sophisticated. There is a set of four Lens tools, which can do wonderful things: Fisheye, Magnify, Twirl and a Tone Lens, which diminishes the size of elements to create faux halftones.

The Craft and Broom tools each have four distortion options: Free, Dynamic, Pinch and Twirl. Using an adjustable-sized round brush metaphor, the resistance for these tools can be controlled for subtle effects or nuclear explosions.

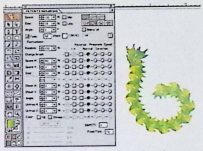


Figure 1: FILTERiT's MetaBrush tool presents one of the most elaborate control panels I've ever encountered. The tool allows drawing a continuing trail of selected objects along a path with endless variations.

The last three tools are Roughen (which can roughen parts of the paths of a selected object), Fade and MetaBrush, whose functions are amazingly wonderful and defy description. The MetaBrush control panel looks as if it belongs on a space shuttle (see Figure 1).

While I tested a pre-shipping version of FILTERiT with a very skimpy user manual, each tool has a help button that is useful in learning the intricacies of its function.

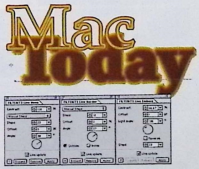


Figure 2: The "live" filters work on type instead of outlines with the effect applied to any editing. The "Mac" line uses the Live Neon effect while the "Today" line has Live Emboss applied.

If these FILTERiT tools aren't enough to stimulate one's creative energies, wait (as they say on the infomercials), there's more! Under the Illustrator Window menu, the FILTERiT3 palette offers 11 "live" filters (that do have interface windows) that perform even more wonderful effects.

Live Neon, Border, Emboss and Shadow all work on live type, which can be edited (no transforming type into outlines). Use the Text tool to change or add to the type, and the effect goes along with the changes. Unfortunately, only one effect can be applied to a text block at a time unless the effect is released. Live Circle, Tiling, Frame and Reflection can be useful, especially with some practice. But the real showstoppers are the last three filters: Live Generation provides complex controls to create spirals of objects that would be manually impossible in Illustrator, Explosion spreads an object in a realistic bomb-blast effect, and live Galaxy is perfect for creating a starry sky effect. Any base object can be edited and the live effect will conform to the edited shape. Alterations made in the live control windows are previewed instantly.

FILTERiT has been a best seller in Japan for five years. It's easy to understand why. This powerful set of 82 plug-in effects, coming on the heels of Kimbo and Curvius (*Mac Today* May/June 2000), gives vector drawing users a tremendous set of powerful tools.—**Jim Patterson**

the verdict

Mac Today rating: ★★★★★

Hot	Performs 82 vector transformations without dialog boxes. "Live" transformations work on type without creating outlines.
Not	Lightweight instructions leave too much to user's experimentation.
From	CValley, Inc. **www.cvalley.com**
Price	$129

REVIEWS

Digital Juice Jumps Back

multimedia *collection of animated backgrounds*

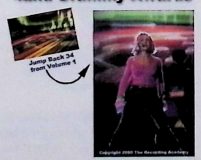
How would you like to own the same animated backdrops that were used in the Grammies this year? If so, then Digital Juice *Jump Backs* is your answer. This three-volume set of animated backgrounds played a prominent role in the *42nd Annual Grammy Awards*. Various Jump Backs were displayed during Britney Spears' performance, as well as during the Will Smith segment.

Each volume of Jump Backs contains 40 original animations that range from the slow and subtle to the wacky and wild. All 120 Jump Backs are provided in standard D1 (720 x 486) resolution, PhotoJPEG compressed at 99% quality, 30 fps, and are scalable to work with any NLE system. Each Jump Back lasts between 15 and 30 seconds, and virtually all are capable of being looped.

Like other Digital Juice products, each volume in the Jump Backs collection comes packaged in a custom binder designed to hold 5 CDs, a full-color catalog, and a video tape with a sample of all of the clips in that volume. The only thing I didn't like was the VHS tape for viewing the clips. I tried all three tapes (from all three collections) in three different VCRs and they all jammed (or wouldn't eject) at one time or another. Fortunately, each CD does have sample movie files of all the clips for easy viewing. Also, the printed catalog had smaller screenshots than other Digital Juice products with a big fat interface border around each one. I would prefer to have no interface around each screenshot in the catalog and a larger overall shot.

However, even with these packaging flaws, the clips themselves are first rate. If you are a video editor and would like to add top-notch animation without having to create the clips yourself, Digital Juice Jump Backs is your solution.—**Rod Harlan**

Jump Backs used on 42nd Grammy Awards



Digital Juice: Jump Backs were prominently displayed during Britney Spears performance.

the verdict

Mac Today rating: ★★★★ 1/2

Hot	Well-done, multi-layered animation.
Not	Catalog screenshots too small. VHS preview tapes jammed.
From	Dimensional Technologies **www.digitaljuice.com**
Price	**$249 per volume, or get all three volumes for $498 (limited time offer)**

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Digital Aire

Artbeats has announced an addition of a new royalty-free stock footage product to their Artbeats Digital Film Library. *Digital Aire* offers a collection of 23 all-new seamless looping animated backgrounds in NTSC and PAL formats. The footage consists of computer generated "cyber-tech" 2-D and 3-D renderings, featuring floating circuits, futuristic lighting effects, digital readouts, animated molecules, cyber crystals and other imagery that supports high technology themes. *Digital Aire* is also available in the High Definition standard of 1920 x 1080 (1080p) format. The top animators from Artifact Design provided the content for both of these products, and pricing was not available at press time.

New Media Catalog Software Released

Leptonic Systems Inc. has released *MediaCue*, an application which makes stand-alone media catalogs and plays full-screen movies. MediaCue lets users collect QuickTime movies and picture files into catalogs that show preview images, descriptions, and file info. It can turn a catalog into a stand-alone kiosk application, which embeds the catalog, movies, and a display application into a single, easily distributable file.

Leptonic says MediaCue kiosks are ideal for distributing collections of movies. Kiosks can embed the movies right into the application, protecting them from being exported into other applications by casual users. Catalogs can also reference and play QuickTime movie files and streams which reside on the Internet. Introductory pricing is only $24.95 and more information is available at www.leptonicsystems.com/mediacue.

Free iMovie

Just in case you are the last person on the planet to hear... you can now download iMovie for free! Go get your copy at www.apple.com/imovie. By the way, even though Apple says it will only support iMovie on the latest machines, it will run on a lot of older machines. mt

DIGITAL VIDEO NEWS

What's happening on the Macintosh DV scene

BY ROD HARLAN

Maya for Mac OS X

AliasIWavefront has announced their intent to bring *Maya*—their 3-D animation and visual effects software for film, broadcast, video and game development—to the Mac OS X platform. Maya for Max OS X was previewed in May at Apple's Worldwide Developers Conference. Maya Complete for Mac OS X will be released in early 2001.

"AliasIWavefront received overwhelming requests from the Macintosh community to make our software available for the Mac," said Richard Kerris, Director of Maya Technology at AliasIWavefront. "We are very pleased to respond to this customer demand today by announcing the development of Maya for Mac OS X. With the G4, Apple is delivering a very impressive, powerful graphics platform, which provides an excellent fit for our world-leading Maya 3D technology. Together, Maya on Macintosh will give Mac artists and animators an unbeatable combination of creative freedom, performance and productivity."

"We couldn't be happier that AliasIWavefront is bringing Maya to the Mac," said Steve Jobs, Apple's CEO. "Maya for Mac OS X will be the premiere 3-D application on the Mac."

Currently Maya is available for Windows NT and SGI IRIX workstations. According to a company press release, "the addition of Mac OS X validates the power of the new Apple operating system to support the most advanced 3-D graphics application available today." No one ever said they were humble.

Details on pricing and availability will be announced prior to shipping. AliasIWavefront will keep Mac users up to date on developments as they progress at www.aliaswavefront.com.

Multiprocessor Macs!

Rumors are flying that Apple is (finally!) going to introduce a Multiprocessor (MP) PowerMac G4. At a private "technology demo" that took place at the Worldwide Developers Conference (WWDC) in May, Apple showed a dual-processor G4 running a developer's release of Mac OS X.

According to those in attendance, the multiprocessor machine was compared side by side with a single processor Mac G4. To no one's surprise, the MP machine was faster. What caught people's attention was that the dual-processor prototype ran *more* than twice as fast as the single-processor G4 system! Apple will of course not comment on the new machine (since it hasn't even been announced), but some industry insider's say it wouldn't be unexpected to see these new power plants at this July's Macworld Expo in New York.

However, the advent of a Power Mac MP machine is not unexpected. The next Apple operating system Mac OS X is set to ship with symmetrical multiprocessing capability. This means that since the ability to use multiple processors will be an inherent part of the Mac OS X system For Developers, there should be no extra coding for Mac OS X apps to take advantage of the multiprocessing features. While it should be possible to run Mac OS 9 on an MP machine, you won't see significant speed increases until Mac OS X comes out. mt

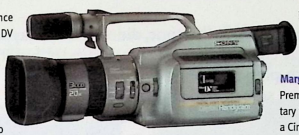
DIGITAL VIDEO VIEW

with

Rod "Mac Daddy" Harlan

wanna be a movie star?

Every month, new companies announce new products aimed squarely at the DV marketplace. Every month, new technological achievements allow the end-user to go further than they ever could before. Every month, someone new to DV creates his/her first movie. Obviously, we are right in the middle of the Digital Video Revolution.



This is especially gratifying to those of us that have been creating movies the size of postage stamps on computers since the early 90s. Even in the mid 90s it was a struggle to get broadcast work, because Producers were concerned about quality issues related to nonlinear editing. That's why the current culture of acceptance for digital video is rewarding to many DV professionals . . . and it is only getting better. With George Lucas's recent announcement that he will be shooting the majority of *Star Wars: Episode 2* in HDTV 24p, Hollywood is opening its door to digital moviemaking from start to end. Without a reliance on film, moviemaking becomes more affordable and therefore more accessible to a widening audience of hopeful filmmakers.

For this reason in this issue of Digital Video View, you will find a list of film festivals that you can submit your work to. Even if you don't have a piece ready for submission at the moment, go download the free iMovie software from the Apple Web site, and save this list for next year when you are ready. And if you want to receive more information like this, sign up for the Free DV Newsletter from the Digital Video Professionals Association (www.dvpa.com).

Antimatter Festival of Underground Short Film & Video

Independent productions completed after January 1, 1998 are eligible—any genre. Entries must be less than 30 minutes. Premiere's in Victoria, Canada. www.lslandnet.com/shortcircuit

Breckenridge Festival of Film

A four-day competition of films and script with awards given in various categories. The festival also has workshops, panels, and writers' seminars. www.brecknet.com/bff/home.html

Chicago Underground Film Festival (7th Annual)

The Chicago Underground Film Festival is designed to showcase the defiantly independent filmmaker. Their mission is to promote films and videos that radically dissent in form, technique, or content from the "indie" mainstream. www.cuff.org

Crested Butte Reel Fest

An international competitive short film festival for films under 40 minutes in animation, comedy, drama, experimental, student, and under 60 minutes for documentary. www.crestedbuttereelfest.com

Edmonds International Film Festival

A new festival launched in 2000 devoted to independent films and screenwriting, sponsored by producing organization SpeakEasy in Edmonds, Washington. www.edmondsfilm.com

Independent Film Channel 2000

Contest sponsored by IFC and IFP open to all students currently enrolled in an accredited graduate or undergraduate American film school. $10,000 prize. www.ifctv.com/ifc2000/index.html

Jerome Foundation Media Grants

The media arts grants program is for individuals, and it primarily serves film and video artists producing work in all genres; however, it welcomes applications in other forms, such as film and video installations, online projects, and interactive media. Approximately $90,000 is available for grants in 2000! www.jeromefdn.org

Margaret Meade Film & Video Festival

Premiere U.S. Festival for independent documentary films and videos. This year's themes: Chicano/a Cinema, Space, and Science. This festival tours the major US museums and universities. www.amnh.org/mead99/

RESFEST Digital Film Festival

"Through feature films, shorts, music videos, panel discussions, and hands-on demos of digital filmmaking tools, RESfest presents a film festival unlike any other." Festival Dates: San Francisco—September 2000, Chicago—September 2000, Seattle—October 2000, New York—October 2000, Los Angeles—November 2000, Tokyo—November 2000. www.resfest.com

Slamdance Screenplay Competition

The mission of the Slamdance Screenplay Competition is to recognize and promote talented new writers. Screenplays cannot have been optioned or produced. All budgets and genres accepted. After the competition, all writers are invited to call the Slamdance office to get feedback on their work. Slamdance hands out the following awards: 1st Place: $2,000; 2nd Place: $1,000; 3rd Place: $500. The top twelve scripts receive major industry exposure. www.Slamdance.com

Wine Country Film Festival

Napa and Sonoma Valley film festival in northern California. It contains both a competitive and non-competitive international showcase of features, shorts, and animation. www.winecountryfilmfest.com

Rod "MacDaddy" Harlan is the Executive Director of the Digital Video Professionals Association (www.dvpa.com) where DV enthusiasts receive discounts and tutorials on DV products. He can be reached at rharlan@mactoday.com.

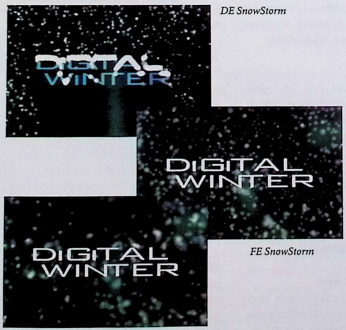
AFTEREFFECTS TIPS with AND TRICKS

Chad 'Pixel' Anderson

earth, wind, 'n fire!

Boy, I sure came up with a great title this time, didn't I? Everyday some great plug-in developer introduces a new particle effect for AE. Well, not everyday, but it sure seems like it. There are a lot available, and each plug-in has its "best use." Sometimes I forget I have 12 different options if I want to create some cloud effects.

There are several different ways to make particles in AE. The first and most obvious is a "particle generator" plug-in. These types of plug-ins create "media" or "particles" on their own. They don't need or use your layer as "content" for the particles. Then there are plugs that break up or distort the content of your layer to make particles. Finally, you can also create particles by using a combination of plug-ins that isn't commonly referred to as particle plug-ins. You can use one of the very "raw particle generators" then blur them and tweak them to get fire, smoke, fog or clouds. But you don't have to, my AE friend.

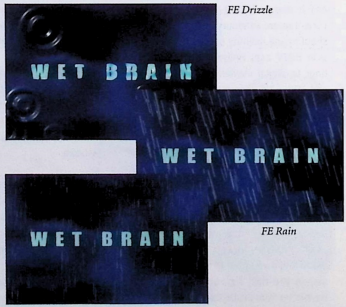


DE SnowStorm

FE SnowStorm

DE Blizard

For instance, if you are creating snow, FE Snow, DE SnowStorm and DE Blizzard specialize in snow. If you have the time (for rendering), DE SnowStorm is probably the best. It has the most options for snow control. When I heard it was coming out and that you could make the snow actually land on the text and pile up, I freaked! FE Snow renders much faster but still looks very good.



FE Drizzle

FE Rain

DE Rainfall

There are also many options for rain. FE Rain, FE Drizzle and DE RainFall are the best. Again, the DigiEffects guys have given us the most options, and for some reason the DE RainFall renders much faster than DE SnowStorm does. The other thing of note here is that FE Drizzle is not like the other two in that the effect is on the Z-axis. So in the image, the FE Drizzle creates "puddles." I applied the effect to the background and to the text. Also, on DE RainFall, notice the raindrops hit and "splash" on the text.

IL Fractal Brimstone

IL Fractal Fire

DE Fire

Eye Candy Fire

fire, fire, fire

There are some great fire plug-ins here: DE Fire, EyeCandy Fire, IL Fractal Fire, and IL Fractal Brimstone, and you can also make some pretty cool flames with DE Cyclonist, too. IL Fractal Brimstone has got to be the coolest—maybe because of the shear amount of control you have, but it is Brimstone and not fire, so watch it. If you want to keep it simple, but cool, EyeCandy Fire is the way to go here.

Boris Clouds

CE Noise Turbulent

DE Smoke

DE Fog Factory

smoke, fog & clouds

DE Fog Factory is the choice so far. CE Noise Turbulent works well too; however, the clouds don't move automatically—you'll have to change the values of key frames over time to get some movement. DE FogBank works the same way. Just be prepared; DE Fog Factory is a render hog. EyeCandy Smoke looks a lot like EyeCandy Fire. It's not exactly the same though; it has some different value controls. EyeCandy Smoke doesn't work the same way as DE Smoke, which allows better "smoke point" control. On the same note, EyeCandy Smoke is better when accenting type. I really like IL Fractal Clouds. It auto-animates (you don't HAVE to set key frames), and with just a few adjustments to the controls, you can achieve exactly the clouds, smoke or fog you are looking for. Boris Clouds is also very easy to use. It auto-animates as well, and the clouds make you want to fly.

AE Lightning

CE Lightning

DE Electrical Arcs

lightning

Finally, there is lightning. Your choices are CE Lightning, AE Lightning and DE Electrical Arcs. I like Cult Effect's Lightning best because it handles alphas so well you can do the arcing around words and what not.

There are many more effects I'd like to show you, but we are out of space. mt

Pixel., AKA Chad Anderson, is Creative Director of Eyeidea in 1000 Oaks, CA. Visit their Web site at www.eyeidea.com or send email to Pixel@eyeidea.com. You can also access QuickTime samples of these projects as well as AE project files at www.eyeidea.com/mactoday.

FROM THE DIRECTOR'S CHAIR

by

David Rosenblatt

interactive quiz: part two

In last issue's "Director's Chair," we began building an interactive quiz about citrus. It might be a good idea to review the last article before proceeding with this tutorial, since it is the second of two parts. With this issue you'll complete the quiz using Handlers. You'll learn to use arguments to pass values between Scripts and Handlers and then use the Handlers to determine when to swap cast members on the Stage.

Figure 1

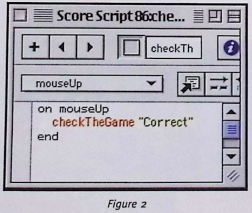


Figure 2

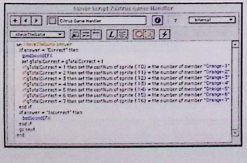


Figure 3

In quick review, part one left you with the Stage showing a question that had three answers and three associated invisible boxes covering the answers (Figure 1). Each invisible box was associated with a correct or incorrect Sprite Script. At the frame where we left the game, there was a Frame Script that tells the program to "go to the frame" or stop here until someone clicks on an answer.

When the user clicks on an answer, the associated Script is called (Figure 2). This Script is used for the correct answer. It calls the Handler "checkTheGame" and passes an associated argument to that Handler. In this Script, the argument is the word "Correct." You use quotes because it is a word and not a number. When the Script for the incorrect answer is used, the argument is the word "Incorrect."

This last Script passes the argument "Correct" to the Handler (Figure 3) so that the Handler will follow the first of the two If/Then statements. First, it jumps to a second Handler called "goodSoundEFX" that plays the sound for correct answers. It then adds 1 to the global "gTotalCorrect." Last month this global was initialized to 0, so if this is the first time a correct answer is selected, the number will be 1. Next, the program determines the number in the global "gTotalCorrect." It then goes through the following lines (seven lines in this example), finds the line that matches the number, and swaps the cast member on that line with a cast member that was already in the Sprite (see last article). In this case Sprite (10), the bottom registration point in the Orange-O-Meter, is swapped with the "Orange-1."

The Handler then skips the second If/Then statement and goes to the line "go next." Remember there was a "go to the frame" back at the question and

answer screen that paused the program until the "go next" command. The "go next" line sends the program to the next Marker, where the next question and answer are found.

If the selection had been incorrect, the Handler would follow the second of the two If/Then statements, where it jumps to a third Handler called "badSoundEFX" that plays the sound for the incorrect answer. The Handler then goes to the line "go next" and the game continues.

The below Handler (Figure 4) is an example used to play the selected audio for the correct selection. This Handler uses puppetSound commands but could have used playSound commands as well. The Handler for the incorrect answer would be called badSoundEFX and have "Bad Answer" as the soundtrack.

As the user goes through the questions and answers, the system keeps track of the global score and adds the next numbered orange in the Orange-O-Meter each time a correct answer is given. When the last question is answered, the program jumps to the Marker "End of the game." As soon as the program gets to the end of the game Marker, there is a Frame Script waiting. It jumps to a Handler called "atEndOfGame" (Figure 5).

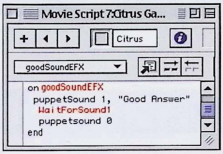


Figure 4

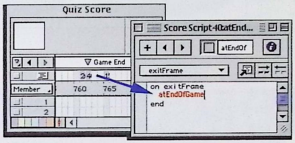


Figure 5

Using the same global variable "gTotalCorrect," the Handler swaps a blank orange background, Sprite (18), with one having the appropriate text for the number of correct answers selected (Figure 6).

Here is an example of what the screen would look like if the user had three correct selections (Figure 7). The Handler would have swapped the blank orange that was in Sprite (18) with the cast member "F_Answer03."So fill up your Orange-O-Meter with Sprites, drink a glass of Florida orange juice, and create your own interactive quiz. mt

Movie Script 7:Citrus Game Handler
Citrus Game Handler
atEndOfGame
on atEndOfGame
if gTotalCorrect = 0 then set the castNum of sprite (18) = the number of member "F_Revkteve01"
if gTotalCorrect = 1 then set the castNum of sprite (18) = the number of member "F_Answer01"
if gTotalCorrect = 2 then set the castNum of sprite (18) = the number of member "F_Answer02"
if gTotalCorrect = 3 then set the castNum of sprite (18) = the number of member "F_Answer03"
if gTotalCorrect = 4 then set the castNum of sprite (18) = the number of member "F_Answer04"
if gTotalCorrect = 5 then set the castNum of sprite (18) = the number of member "F_Answer05"
if gTotalCorrect = 6 then set the castNum of sprite (18) = the number of member "F_Answer06"
if gTotalCorrect = 7 then set the castNum of sprite (18) = the number of member "F_Answer07"
end

Figure 6

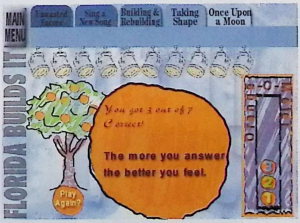


Figure 7

David Rosenblatt is president of Silver Image Interactive, Inc., a company that specializes in interactive museum exhibits, information systems, corporate multimedia presentations, and Macromedia Director training. Mr. Rosenblatt can be reached at mail@siiinteractive.com.

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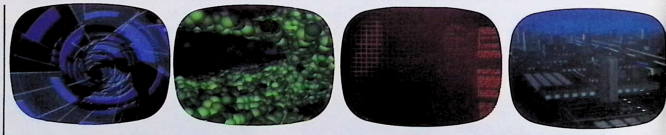

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THE VIDEO STOCK REPORT

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MACINTOSH AND MUSIC by

Kevin Brislin

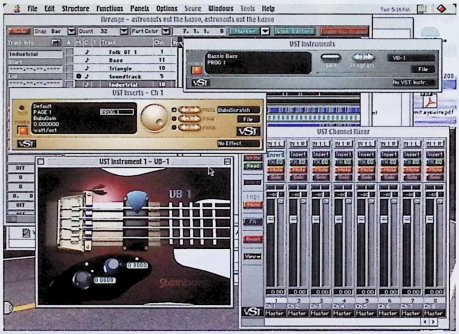
you say goodbye, and i say hello

By now, this is all old news. Anyone who has used Opcode Systems' products in the past is well aware that Gibson essentially shut the company down for reasons that still remain a mystery to most of us. Details of all this brouhaha can be found at www.geocities.com/SiliconValley/Monitor/6454. There are still movements to try and keep the Opcode software products alive by selling them to various companies. One recent acquisition was made by Cycling '74. They took over MAX, a graphical programming environment for music and media applications.

Rather than rehashing this for the millionth time, let's look at the reality of the situation. As an Opcodian (someone who used Opcode software), I was in the unhappy predicament of either hoping that my recent upgrade to Opcode Vision DSP was going to be supported by someone (anyone!) or to move on to another software package with which to do my MIDI sequencing. This was not an arbitrary decision to be made. If, like me, you have been using Opcode products since the very beginning, this was a substantial investment in money, time, and just plain sweat in learning the program, using it effectively, and building up a huge library of music that was dependent upon it. I agonized for two months about what to do, essentially stopping all projects in the interim. It was not until a fellow music journalist flatly stated that Opcode was *never* going to be resurrected in spite of all the PR rhetoric being generated by Gibson that I realized that I had no choice but to move on.

I heard Taps in the distance. A small tear fell from my cheek.

Moving as rapidly as I could through the Five Stages of Death, I decided to grab onto a replacement program before I could really think about it. Now there are some fine programs out there: MOTU's Digital Performer, Emagic's Logic Audio Platinum, and Steinberg's Cubase VST/24. I read about all three, compared features, perused their Web sites, called up friends that owned them . . . you know, just doing my journalistic best to make a right decision after getting shafted so badly by Opcode. And I settled on (the envelope please) Steinberg's Cubase VST/24.


File Edit Structure Functions Panels Options Score Windows Tools Help
Birdcage - astronauts eat the kazoo, astronauts eat the kazoo
VST Instruments
VST Inserts - Ch 1
VST Channel Mixer
UST Instrument 1 - UB-1
UB 1

Cubase VST/24

Why? Again, it was the same guy who I mentioned earlier in this article that made the difference. He said he had also looked at all three programs, but chose Cubase because it was "just quirky enough to match the way I work." Think about that for a second. We, as consumers, are just now being approached by companies to buy their products because they are for the individual—not the masses. When Apple implores you to "Think Different" and VWs are radical-looking, and the Chrysler PT/Cruiser is being sold as "not for everyone" . . .well, why can't software just be "quirky enough" to satisfy the individual in each of us?

The process of going from Vision DSP to Cubase VST was kind of long. Every song that I had ever created in Vision had to be exported out as a multitrack SMF (Standard MIDI File). Due to the sheer number of songs I had created, this one task took over two and a half hours to complete. Open a song, export it, name it, save it, open the next one—you get the picture. And I'd be a happy guy if that was it, but it's not. None of the SMF files can be opened directly in Cubase VST; they have to be imported. Of course, all the MIDI data related to SysEx directions is gone now, so I have to reassign each track's instrument designation all over again. Lessee now. . . this track was supposed to be an oboe, but from which synthesizer? I thank my lucky stars that I kept all of my track sheets in my FileMaker Pro database, since I could easily look up each song and see how I had initially set up the tracks. And last, but not least, any digital audio that I recorded had to also be imported into Cubase VST then nudged into place, so it would sync up correctly again. I'm still working on bringing in songs into Cubase. This will probably take a couple of weeks more, if not longer.

But the best part of switching to Cubase VST is that I gained so much more in flexibility and (especially) features. All of which will have to wait until next column. So, goodbye Opcode. Hello Steinberg. Long may you wave. mt

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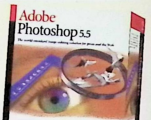

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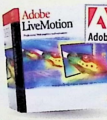

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8. When comparing computer speeds, which is most important?

a. How fast the computer runs high-end graphics apps like Adobe Photoshop
b. How fast the game Quake runs
c. How high the Megahertz (MHz) number is, even if a competing product is proven to be significantly faster
d. Speed isn't an issue when you're crashing all the time

9. When considering a computer for creative work, your main consideration is:

a. How cheap it is
b. Buying a computer that is designed from the ground up to be a graphics machine
c. If the manufacturer has phone tech support
d. Your neighbor has one and he says his is really fast

10. *Print Magazine* (America's Graphic Design Magazine) released their "Digital Design and Illustration Annual" where they chose winners from a variety of design categories. Not only did Macintosh dominate every category but 100% of the winning entries in several categories were designed on a Macintosh. That's probably because:

a. *Print* threw entries from PC users in the trash
b. High-end designers use Macintosh, and the proof is not even one single entry in those categories designed on a PC looked good enough to win
c. The designs submitted by PC users looked so good they were afraid it would embarrass the professional Macintosh designers, so they hid them in a file cabinet
d. Even though *Print* is a totally cross-platform PC-friendly magazine, it was secretly trying to discredit PC designers as part of an evil plan

Time's up. Time to see if switching to Macintosh (or staying on Macintosh) is the right thing to do. Give yourself 1 point for every right answer. Stab yourself in the hand with your pencil for everyone you missed (kidding!).

Answers:

1. (b) It's a freebie. If you chose anything other than b, dial 911 and tell them you need to be institutionalized for your own protection.
2. (a) Really, how much more proof do you need?
3. (d) It comes down to this: Mac designers spend less time troubleshooting, more time creating.
4. (d) Software developers go where the greatest potential for product sales are. That's why spreadsheets and word processors are usually developed for Windows first. Except, of course, for the two bestselling ones—Microsoft Excel and Word, which were released on Macintosh first.
5. (d) To this day, a number of high-end graphics apps, plug-ins, and XTensions aren't available for PC at all.
6. (b) Since the vast majority of color prepress is done on a Mac, it's not surprising that they are Macintosh-based. Take in a PC disc and they'll treat you like you stepped in something.
7. (a) Why risk your career using anything other than the industry standard for professional graphics, multimedia, and Web design?
8. (a) When Apple runs tests to prove the G4's speed, they use Photoshop as a benchmark. When PC magazines are trying to refute Apple's speed superiority, they run their tests using the games Quake or Doom. Does that give you an idea of which platform is for which type of task?
9. (b) PC users have always said "Aw, Macintosh is good if you're doing graphics." Hey, for once they're right.
10. (b) This is almost as compelling proof as question #2.

Scoring:

If you scored 8 – 10, you definitely need to be on Macintosh. You're concerned with spending more time designing and less time troubleshooting, and you don't want to risk making a huge career mistake by using nonstandard tools or applications.

If you scored 5 – 7, you're definitely a candidate for Macintosh. Chances are you missed question #6 because you've never taken a PC file to a service bureau, and therefore never experienced the chill of trying to put a square peg into a round hole. You probably also missed question #9. You're so used to tech support, you can't imagine life without it. This alone is reason enough to switch.

If you scored 3 – 4, not only should you NOT switch to Macintosh, you should probably apply for a job at Microsoft or Compaq. Not in their design departments though—like most Fortune 500 companies, their designers probably use Macintosh.

If you scored below 3, I'm not sure you should own a computer at all. A slide rule and a Sony Playstation should keep you busy.

Well there you have it. I hope I've paved the way for a whole new crop of Macintosh converts who've outgrown their PCs. Of course, if you're a Mac user already and you scored poorly on the test, there is a silver lining—think of the joysticks you'll have to choose from. mt

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the back door

—continued from page 28

The most disappointing of the products that I discussed in that column is MacSpeech (www.macspeech.com), a product built first on the Mac. I was hoping that they would have released their promising product iListen long before now. However, considering that ViaVoice is still very limited (no voice control of the Mac, and dictation only into a special ViaVoice-based editor), MacSpeech may still have a winner with iListen. Both it, and its lower-end sister iDictate (dictation only), are slated for release "late spring"—with a little luck, my next column will be written using that product.

So I finished my screen cleaning, dragging the last unused bits and bytes from my hard drive to make room for Mac OS X. Never fear; I will see the light of day—it'll run just fine on my AirPort-equipped iBook under the warm California sun, where my only worry will be making sure I have enough sun block and keeping the computer from falling into the hot tub. If I run into a way to waterproof the iBook that'll let me listen to MP3s as I soak, my life will be complete. mt

the enemy camp

—continued from page 26

significant part of Microsoft's revenue stream is upgrades. When you control both the operating system and the application you are in a position to force the user to upgrade.

There are other fine Microsoft products. I have used every version of Microsoft Excel for the Macintosh since 1.0 was shipped directly to me in early October 1985. For you new computer users out there, let me assure you that it is not a misprint, MS Excel for the Macintosh first shipped on September 30, 1985. (Microsoft Word 1.0 for the Macintosh was announced in January 1984!) I love working with MS Visual FoxPro. Unfortunately, Microsoft stopped development for the Macintosh after version 3.0. While I prefer Netscape Communicator (primarily because I am more familiar with it), I have tried Internet Explorer 4.5 and found it quite acceptable.

My point here is that these products from Microsoft succeeded in an environment where users had a real choice. These products were better than their competitors.

breaking up is the hardest thing to do

Competition in a situation where no company has an inherent advantage through integration with the operating system is more difficult than the monopoly Microsoft now enjoys. In the long run I believe it would be better for everyone, including Microsoft, to break the company into two new companies. With their strategic advantage removed, the managers of Microsoft's other products will have to succeed through true innovation.

The real winners in any breakup of Microsoft will be the users. Life in the IT department will get more difficult since they may have to actually consider alternatives to Microsoft's latest release. Some of my friends who work for companies that use exclusively Wintel systems don't like the idea of a Microsoft breakup. Their ignorance of alternative platforms is pathetic. Few even know that MS Word and Excel were available on the Macintosh for a decade before Windows 95 was released. I know several who even insist that this is not true.

Break up Microsoft! The future of personal computing will be better for all of us! mt

Dr. Hallmark is the President of Hallmark Consulting; a Largo, Florida based Macintosh consulting firm; and is a member of the Apple Solutions Experts program. He can be reached at (727) 536-1020 or via email at RichardH48@aol.com.

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life in the mac lane

SCOTT KELBY

the graphics platform aptitude test

(how to tell if you're ready to switch to Macintosh)

You know what's really nice? At this point in time, I get a fairly steady stream of emails from designers using PCs, asking if they should switch to Macintosh. I have to admit, a PC designer asking me if they should switch to Mac is like asking the sales clerk at Circuit City if you can buy an extended warranty. "Yes. Absolutely. Switch to Macintosh. Next question."

There are some PC designers who are ready to move up to Mac and others that should just stay put.

I make no bones about it; I'm totally biased toward Macintosh, but I have solid reasons why I'm that way and I explained those reasons in detail in an editorial I wrote a few issues ago called "Ten Reasons Why Graphics Professionals Need to Use Macintosh." Yet, there are some PC designers who are ready to move up to Mac and others that should just stay put. But who are they, what's the criteria, and how do we weed out the winners from the weenies? The only way is to learn for themselves which way they go. That's why I created this handy little aptitude test for PC designers "on the graphic fence." At the end of the test, tally your score, and you'll know right where you stand.

It's a multiple choice test, and in the spirit of *Who Wants to be a Millionaire* I made the first question so easy that even plankton couldn't miss it. So grab your #2 pencils. No talking. Begin.

1. Sacramento is the capital of what state?

a. Lemonade
b. California
c. Fish
d. Chair

2. Adobe recently reported that 40% of their software is sold to Macintosh users, even though Macintosh users only make up approximately 10% of the overall computer market. It's probably because:

a. A significantly higher number of design pros use Macintosh
b. Adobe is lying
c. Mac users buy multiple copies of Photoshop, InDesign, Illustrator, etc. to keep them out of the hands of PC designers
d. PC designers can't afford Adobe products

3. When you arrive at work in the morning, the first thing you like to do is:

a. Troubleshoot your operating system
b. Track down a virus
c. Do a full uninstall and reinstall of Photoshop
d. Start designing and creating

4. The leading professional-level graphics applications like Adobe Photoshop, QuarkXPress and GoLive all came out first on the Macintosh platform because:

a. The developers didn't want to sell many copies
b. Software developers don't need to make a profit
c. Software developers have no idea who their customers are
d. The Macintosh platform is where the majority of professional designers (their potential customers) are

5. In choosing a system for your professional work, which is more important?

a. Having a wide variety of games to choose from
b. Having a wide variety of joysticks to choose from
c. Having a wide variety of inexpensive keyboards and mice to choose from
d. Having the widest variety of high-end graphics applications, plug-ins, XTensions, and tools to choose from

6. When you take your files to be output for prepress, do you want the service bureau staff to:

a. Treat you like you're a necessary evil that they tolerate
b. Treat you like a welcomed, valued customer
c. Snicker at you behind your back
d. Tell you they can't mount your disk, and you'll have to find a service bureau that does

7. Is using the computer that is the standard for the creative industry:

a. Very important because you've got to compete with others
b. Not important because you're not going to get much work anyway
c. Is not important because you're really buying the computer to play games
d. I missed question 1, so I'm really not sure, and my pencil just broke

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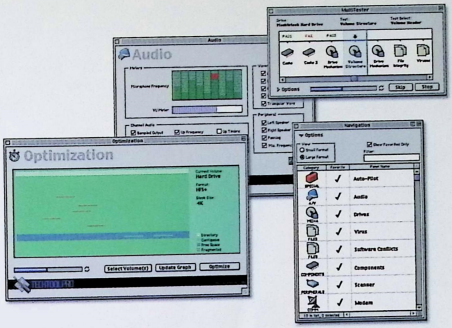
There's only one utility in the world that does more for your Macintosh than TechTool Pro 2...



...Introducing TechTool Pro 3

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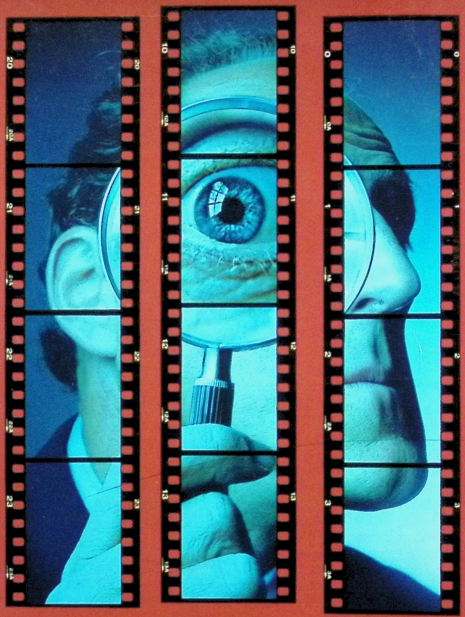

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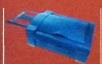

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